SCREEN | HOLLYWOOD | BROADWAY | STAGE

VARIETY

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TALENT SOURCES DRY UP

How and What G. B. Shaw Sold to English Co. as Films' Biggest Flop

London, Jan. 24.

"The world's most stupid picture deal with a blundering, conceited, buttinsky."

That comes from British International Pictures, a la sub-rosa.

The wit that every American producer wanted, but turned down because of his demands, is at the other end of the compliment.

If ever a world's champeen pulled a fast one on the manager this British company is just waking up to what George Bernard Shaw did to it, according to the first allegation in this silent complaint and of his own free will and their own free will. That's what burns Elstree; the thought more than what actually followed, although what did got everyone on their English ear—the kind of an ear that would cause a walk-out and a riot on any Hollywood lot.

It happened this way, 'tis told inside in hushed tones and fearful glances towards the door:

British International long has wanted to do something that would make the Americans—particularly Hollywood—groan with envy.

The Great Shaw had been repeatedly approached by Hollywood magnates. Many was the meal he had had on them, but somehow or another the Americans weren't smart enough to get the Greatest Speciman of Shavianism to sit down at his typewriter. Maybe it was for patriotic purposes that Shaw deigned not to deal with the Americans, other than over English tables breaking English bread which they paid for.

Terrible

Timidly Bipoes approached Shaw. It was that timidity they now curse. It stayed with them through the first

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Controversy Over Priest's Secular Air Talks; Fan Letters Sustain Him

Despite protests against the nature of the Sunday night radio talks over CBC by Father Charles Coughlin from the Church of the Little Flower at Royal Oak, Mich., outside Detroit, he will continue. When Columbia took the matter up direct with Father Coughlin and he was asked to confine his periods to religion, the priest asked his hearers what they thought about it and some 110,000 letters went to the CBS offices in New York.

Father Coughlin, on WABC for an hour each Sunday night, is paying for the broadcasting privilege and had been giving some pointed opinions on general topics, business, economics and politics, which resulted in the controversy.

CBS is still receiving letters demanding that the network permit the priest to speak along his former lines without any proposed censorship.

A Reel More or Less?

Hollywood, Feb. 3.

A house in Santa Barbara played "Floradora Girl" (Metro) recently without the seventh reel. It had been misplaced by the operators. Not a single fan squawked.

A representative of the studio happened in on the exhib before the week's run was finished and noticed the oversight.

Lady Lister Kaye's Own 4-Poster Bed Travels With Her Everywhere

Washington Feb. 3.

Lady Lister Kaye is visiting in Washington on her way to Palm Beach and points south. Wherever her ladyship goes she carries her bed with her, be her abode a

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GEN. BUTLER READY FOR LECTURE TOUR

General Smedley Butler, former chief of the Marines and due to face a court-martial because of derogatory remarks anent Il Duce, is on the verge of entering show business. Butler is scheduled to make a lecture tour under the private auspices of a public utility corporation. Plan is very much under cover.

One report is that Butler is said to have presented his resignation from the Marine Corps prior to the rumpus over his Mussolini remarks. While he has aroused various opinions over his stand on prohibition enforcement, which came to the fore when he was director of public safety in Philadelphia, the soldier has made many friends and admirers through his oratory.

The General is well known to people in show business, especially in the picture field. He was a close friend of the late Lon Chaney and sought leave of absence to fly to the Coast to attend the funeral of the actor.

Cent-a-Dance on B'way

Irving and Joe Fordan will open the Strand Roof at 47th street and Broadway shortly with a "One Cent a Dance" policy.

The brothers have taken a lease on the Roof and will use two bands, black and white, for continuous creeping. Price per person per dance will be one cent. Floor is being enlarged to hold 500.

FUTURE PROBLEM IN ALL STAGES

Plenty of Candidates, but No Small Time to Get Experience, Poise and Polish — Personality Actors Slow to Develop—Young Legits Have Even Tougher Time Learning Tricks—Dancing Schools Lead All Other Sources

RADIO USELESS

Chicago, Feb. 3.

Every season finds it tougher for the theatrical beginners to begin. They are told, "What you need is more experience," but they are not informed where or how to get that training through performance that the beginner invaribaly does need and must get.

Nobody wants a beginner unless he or she possesses, as in the case of vaudeville, some specialty. In other words, the beginner almost has to be a freak to get a break.

Thousands of youngsters are enrolled in hundreds of dancing schools all over the country. Most of them hope to try show business. Many of them do, with the chorus a natural outlet. It also is, for girls, a good chance to learn and observe. Ambitious chorines generally get an opportunity sooner or later to tackle a solo assignment, read lines, or

(Continued on page 46)

SIDEBURNS AND ACCENTS AS DISGUISES

Hollywood, Feb. 3.

A trick among players wanting to get into foreign versions is to talk, dress and act like new material for the melting pot, forgetting all about those Mayflower connections. Their aim is to look as different from the American type

(Continued on page 55)

Illegal Operation

Hollywood, Feb. 3.

Tremendous event of the week at the Hays' local office, according to its report to the producers, is that due to the insistency of censor boards the udder of the cow in the Mickey Mouse cartoons has been finally eliminated.

Columbia's Gross in '30—$6,730,000; NBC's $20,088,000 and No Profit

Chicago, Feb. 3.

Figures for radio business in 1930 just made available show that National Broadcasting Company did a gross of $20,088,000. Columbia Broadcasting System did $6,730,000, for the same period.

NBC's gross is short by several millions what was anticipated on the basis of business up to September. Columbia shows a substanial gain in gross revenue and in terms of percentage improvement. NBC is $3,000,000 or more better than in 1929.

As usual, NBC reports no profit despite its large gross. All moneys are declared to be reinvested in expansion or charged off to research. It is figured around $2,000,000 has been poured into the new NBC Chicago plant alone in the last year. Equipment and studios for the Merchandise Mart stood $900,000 to install and prepare for practical use.

Nite Club Wine Cheap

Champagne is now at its cheapest in the nite clubs of New York. One is selling a genuine brand at $12 a quart.

In other days the take 'em night joints charged $25 or $30 a bottle for sink-made wine. Some still charge these amounts, but they buy it now. It is almost as cheap to buy nowadays as to make.

Utah Squatters Watch Bishop's Old Silents for Petty Cash—Cabbages

Hollywood, Feb. 3.

Bishop Alma Flanagan, ordained in the Mormon Church, has a little picture house circuit all his own, playing Utah cross-roads and settlements of sparse populations. They go by the names of Virgin, Springdale, Rockville, New Har-

(Continued on page 87)

'RADIO' AS WORD KEPT OUT BY OMAHA DAILY

Omaha, Feb. 3.

By order of the managing editor, the word "radio," or any reference to stations or broadcasts, is taboo in the news columns of the "World-Herald," daily newspaper of 125,000 circulation and the leader in this territory. Only if the president, or some other big governmental executive, is to make a speech is radio to be mentioned in the news. This order has gone to all departments.

No move has yet been made to

(Continued on page 85)

"Lincoln" in South with Sentiment Double-Edged

Dallas, Feb. 3.

"Abraham Lincoln" scheduled for Publix-Melba here week of Feb. 12, as starter for Texas Loop.

Some hesitancy in local exchanges at first about flicker on account of strong sectional feeling and, especially, with current anti-Republican sentiment. An item of financial importance, in view of stiff rental demanded.

Seemingly first idea was to postpone Texas release until epic had lagered, then slip it into the three-a-week smaller grinds,—only it didn't sound so hot to UA.

Almost cinch is opinion that the film will not draw, proportionally, in south and southwest near the grosses of east and west keys.

MACHINE GUNS OUT OF PICTURES IN NEW YORK

New York's State Censor Board is frowning on things gunmanlike and racketeerish. It's getting even tougher than Chicago's pink specialists. In New York they're beginning to edit out all machine-gun sequences, even in comedy.

First to get the censor board's application of the Sullivan law was Educational. In a short subject burlesquing guns and making fun of stick-up men, Educational was ordered to remove its reference to machine guns.

Whether New York is going to get tough on anything but cap pistols could not be learned early this week. Only Commissioner Wingate can talk in New York City for the censors, and the Commissioner right now is in the Albany headquarters.

REHEARSALS HELD IN PONY GOLF LAYOUT

London, Feb. 3.

Jack Waller's flea golf floor in Regent Street, just off Piccadilly Circus, is now being used as a rehearsal room for indie talker producers, out to lessen production overheads in the studios.

First unit to use it is Eric Hakim's "Outsider" with Harry Lachman putting over the stuff amid notices pointing to midget tees and fairways.

BROOKS
THE NAME YOU GO BY WHEN YOU GO TO BUY
COSTUMES
GOWNS AND UNIFORMS
1437 B'WAY, N.Y. TEL. 5580 PENN.
ALSO 25,000 COSTUMES TO RENT

Juvenile Hater Regrets All Nice Men in Hollywood are Married

Maureen O'Sullivan, who is returning to her native Ireland for a visit, is rather glad to start on her vacation.

She says there are no men in Hollywood; no one to take a girl dancing, to pay her any attention or have a good time with. It is surprising, she says, how many girls sit at home alone every night out there.

If there is an attractive man in Hollywood a girl would like to meet, she is sure to find that he has been married for years.

Of course Maureen hates actors—that is, she hates juveniles. Heavies are all right but they are the married ones.

"Maybe it is not only the juveniles that one hates either," said Miss O'Sullivan. "It probably is any actor who takes himself seriously, who tries to be beautiful and thinks he is artistic. Juveniles usually are that way. When actors merely look upon their profession as a business, then the putting on of grease paint does not affect them; they are men just the same."

Maureen thinks it is all right for an actress to take herself seriously; she can think about her personal charms, but that's awful for a man.

However she thinks it is a terrible mistake for a woman to become so wrapped up in her career that she cannot think of anything else, when even the man she marries cannot compare in importance.

Limiting Career

"I think it is pitiful to see actresses struggling on trying comeback after come-back, and simply eaten up by their career for no real reason. I wouldn't think of letting my career mean that much to me. How do I know if I will even return to Hollywood? I might meet some attractive man on the boat to Europe; I might fall in love and if I did I'd marry him and never return.

"Because I would never bring a husband to Hollywood. It is a terrible place for husbands. I might take a chance and park him in Pasadena but if there were any danger of him getting into Hollywood, I simply would not return there."

But if Maureen remains husbandless she would like to return to Hollywood. Like other women out there, she likes the glamor of being known and being somebody, only it doesn't take up all her thoughts, she says. The only thing she does not like is the constant sunshine. Miss O'Sullivan longs for Irish rainy days. And, as she says, she's "for love" and you don't find it in Hollywood.

The other women there don't care as long as they get ahead, but she does, says Maureen.

BEE LILLIE ASKS ABOUT HER DUST COLLECTOR

Hollywood, Feb. 3.

Beatrice Lillie breezed in Sunday and leaves today for the east. While here she saw the Fox folks about release of her shelved "Are You There?" recently released in England and Canada, with American distribution promised for next month.

It is a musical, collecting dust for a long time.

Talk is that before leaving town Miss Lillie may put through a new picture deal.

From Society to Screen

Ruth Weston, new to pictures, has been given a term contract by Radio. She leaves for the coast this week.

Miss Weston, whose right name is Shillaber, comes from society. Her father was a part owner of the former New York "Evening Globe."

Radio also has William Post, legit stock actor.

Laugh While You Work

MR. AND MRS. JACK NORWORTH
130 West 44th Street
New York

Lost: One Job

Hollywood, Feb. 3.

A capable secretary is out of a job here.

She was taking a letter from the boss to his wife, back in New York, in which he said he was "going up to San Francisco but wouldn't have time to visit Seattle."

Letter went out he was going to Frisco but wouldn't have time to see Ethel.

WET PARTIES AS HOLLYWOOD 'IN' FOR IMPORTS

Hollywood, Feb. 3.

Spanish imports have now gone whole-heartedly Hollywood. They've learned the secret sesame to the chatter writers' columns and are tossing those Hollywood parties in a big way. Percentage of chatter writers to other guests runs two to one.

Every time a new Spanish player arrives in town it's a signal for another house party—and the chatterers are the first on the invitation list. Society editors aren't overlooked, for the imports are wise that is the way to promotion, pay and a chance at domestics is through printer's ink.

It's the same old gang at every blowout—those Hollywood writing moochers, who'll answer every bid if they're assured the food is good and the liquid not poisonous. As the imports seem to have a way of getting bottled goods that savor, like themselves, of importation, there are no turndowns.

Chatterers alibi that they like the parties because they are so Continental. Lists of guests present are always handed the scribes on leaving.

Lists also go to the studio publicity departments. These hit the waste basket.

Weather

Washington, Feb. 3.

Weather bureau furnishes "Variety" with the following outlook for the week beginning tomorrow (4):

Partly cloudy to clody without appreciable precipitation the balance of the week.

Slight changes of temperature over western section and rapid and rather marked alternations of temperature in the east.

London, Feb. 3.

Bad weather conditions helped the week-end attendance by driving the people indoors.

Paris, Feb. 3.

Mild and pleasant weather has done no good to theatre attendance. Business poor everywhere.

Lupe Velez Free

Hollywood, Feb. 3.

Universal has failed to take up its option on Lupe Velez.

It leaves the Mexican girl in the free lance field after she completes Metro's "Squaw Man."

Farrell's Rest Trip

Hollywood, Feb. 3.

Taking Winnie Sheehan's suggestion for a vacation, Charles Farrell left Sunday for New York, from where he intends sailing Feb. 10 on the "Conte Grande" for Europe.

He will be away three months.

Fox has been working Farrell rather hard lately and figured he could be spared this spring for that length of time.

WILL MAHONEY

in Earl Carroll's "Sketch Book." The Chicago "Herald and Examiner" said, "Will Mahoney received the most abrupt and unanimous applause in the history of Chicago's Grand Opera House. In fact, he received it twice, for he stopped the show again in the second half when he loosened his nervous and magnetic feet on his xylophone."

Direction
RALPH G. FARNUM
1560 Broadway

Colony Celebs Off L. A. Openings After Battling Mob at Chaplin Premiere

Hollywood, Feb. 3.

If the Hollywood $5 and $10 premiere-going bunch has anything further to say about it—and they have plenty in this case—it's going to be too bad for all future downtown premieres. Terrible manner in which the "City Lights" (Chaplin) opening was handled for the inauguration of the new Los Angeles theatre renewed vows among the first-nighters never to go below the Hollywood boundary to be subjected to the gaping peasants and the poor treatment of the hick cops and general confusion which seems to be much better controlled at an "uptown" or Hollywood opening.

Cliff Work, division manager of R-K-O, is taking extra pains for his $5 and $2 premiere at the Orpheum, L. A., of "Cimarron" on Friday (6) as the direct result of the battle between the stiff-fronts and the booboisie so that the customers get an even break in the battle for admission.

Chaplin opening called out a riot squad of cops, but, as some of the more cosmopolitan first-nighters remarked, all that was needed for the handling of the situation were only a couple of the New York brand of cops.

With the traffic jam as it was, the hi-hat first-nighters paraded from the Biltmore hotel three blocks away to the theatre, traversing a jammed lane of peasants who were prepared for the situation with resonant "Bronx cheers."

A number of store fronts adjacent to the theatre on Broadway and Sixth were caved in.

PAR BURNS AS WB-FN EXPLOITS ITS STARS

Hollywood, Feb. 3.

Warner Bros.-First National are already starting to put the puff behind Ruth Chatterton and William Powell, although the former does not finish with Paramount until October. Par is reported working up a big burn over attempts to cash in on Miss Chatterton before she is through with that company.

In one instance, in connection with the Warner, San Pedro, opening, WB-FN used publicity matter that read:

"However, today Vitaphone is far past the novelty stage. It is the medium through which we can bring you the most illustrious stars of the stage and screen, such as John Barrymore, William Powell, Ruth Chatterton, George Arliss, Richard Barthelmess, etc."

Bright Opposite Gaynor

Hollywood, Feb. 3.

Hardy Bright, recent Fox stage import, is rehearsing Charles Farrell's role in "Merely Mary Ann." He will most likely have the lead opposite Janet Gaynor.

Farrell is taking a European vacation.

Indie Legit Stage Shows May Be Dominated by Films Next Season

Thorough subsidy of the independent legit field by film companies is imminent with the new season. It comes mainly from a dearth of play material but also from a thinning wave in line of film personalities and names. Paramount's entrance into the new angle of signing directors and players for both fields is given by spokesmen as only the beginning when the legit areas will in reality be to films like the bush leagues are to the major baseball circuits, to foster and develop new talent.

Film will make legit its cradle on a hearty co-operative basis as a protection gesture that is necessary.

That dearth in film personalities that looks likely is due to the gathering popularity of the legit group of players and stars drafted into films since talkers. Though numbering but 25% of the total film names the latter are increasing in drawing power.

Most of this figure represents an increase in new faces rather than a decline in the old types.

Names

In actual figures the ratio runs to around 60 legit against 241 film names for seven major companies. That's from a survey. Among the former are some of filmdom's most powerful draws. They include names like Ruth Chatterton, Maurice Chevalier, Ina Claire, John Barrymore, George Arliss, Ann Harding, Fredrick March, Eddie Cantor, Al Jolson and Helen Twelvetrees, Lawrence Tibbett, Winnie Lightner and Joe E. Brown.

What other angles these figures may indicate is open to conjecture. The basic angle of player selection for films has changed little if at all with talker advent. This may be due to a fortunate situation that existed in cases where film types originally came from legit. Some of these are George Bancroft, Nancy Carroll, Richard Dix, etc.

Real Praise

Hollywood, Feb. 3.

Local picture mag editor, on the radio at the opening of Chaplin's "City Lights," announced:

"I seen 'City Lights' yesterday and it's the best thing Chaplin has ever did."

ROGERS ON FREE TRIP DRAWS BIG MONEY

Dallas, Feb. 3.

Will Rogers' three-week gratis barn storm trip through Texas for the Red Cross averaged around $8,000 in grosses for the larger keys, with capacity everywhere. In Dallas and San Antonio many munys were jammed with biggest attendance to date. Ducats around $2, nominally, but customers kicked in freely for the charity. T. T. Waggoner, Ft. Worth millionaire rancher, bought fifteen seats at $100 per.

Rogers' program strictly lecture with plenty political wisecracks, well placed. The Revelers, disc quartet, and Frank Hawks, the flier, completed the bill. Whole troupe traveled in Hawks' plane, making only one night stands, and, for the smaller burgs, two and three a day. Figure the Texas jaunt alone netter better than $50,000 for the Cross, especially as Rogers stipulated that artists' work should be free and gratis, paying their own expenses.

The free spree started in Arkansas, through Texas, then Oklahoma. State Rogers' home grounds. One week in each state, this week appearing in Oklahoma.

Newspaper ballyhoo, auditorium, labor and even ducat printing cost nothing with the papers plugging event with 2-col. ads. (daily) preceding week, also gratis.

Local date conflicted with humorist's concert booking for March 6, through the Wagner office, with result that he'll "re-appear," since 1,500 tickets were sold in advance at $2 top. Harriet Macdonald, femme impresario for March date, figures the charity gag won't hurt.

At San Antonio Rogers drew $8,911, record for one night performance in Texas.

SAILINGS

Feb. 26 (Paris to New York), Louis Cole (Europa).

Feb. 25 (Bremen to New York), Mr. and Mrs. Ben Kahane, Ambo Dowling, Jack Shapiro (Europa).

Feb. 18 (London to New York), Groucho and Zeppo Marx (Bremen).

Feb. 14 (N. Y. to L. A.)—Eddie Darling and sister (California).

Feb. 10 (New York to Paris), Charles Farrell (Conte Grande).

Feb. 8 (New York to Berlin), Mary Wigman (Bremen).

Feb. 4 (London to New York), Margaret Dumont (Mauretania).

Feb. 1 (London to New York), Harpo Marx, Al Segler (Bremen).

Jan. 30 (Capetown to London), Page and Parkes (Winchester Castle).

Jan. 30 (New York to London), Charles Wilcox.

Jan. 29 (New York to London) Marilyn Miller, Alexander Grey (Europa.)

Jan. 27 (New York to Colombia, S. A.), A. J. McCosker (Metapan).

Jan. 22 (Cairo to London), Emilia Mizza Armstrong (Ausonia).

WB Buys Tab Drama

Hollywood, Feb. 3.

"Five Star Final," tab newspaper drama by Louis Weitzenkorn, current on Broadway, has been bought by Warners.

Weitzenkorn was recently engaged on a writer contract by Par.

Notoriety Hurt Bow in Minn., According to Figures and Facts

Minneapolis, Feb. 3.

That the drawing power of Clara Bow has been adversely affected here by the notoriety which she received in connection with the recent trial in Los Angeles is the conclusion reached in local theatrical circles following the engagement of her latest picture, "No Limit," at the Minnesota last week.

The picture, expected to mop up, did a disappointing business, although Lillian Roth was present in person as an added attraction with the Publix unit stage show, "Birds of a Feather."

Audience comment on the picture was favorable and the only apparent explanation for the comparatively light gross was unfavorable reaction by the public to Miss Bow's private life activities as revealed in the newspapers.

With Miss Bow played up prominently on the front pages of all the local newspapers for more than a week, the picture was rushed into the Minnesota and the star billed as "the girl everybody wants to see."

Business at the Century, State and Grand was above normal, so that the unsatisfactory Bow results cannot be attributed to an off week, it is pointed out.

Marian Marsh in Lead

Hollywood, Feb. 3.

Marian Marsh is opposite John Barrymore in "Svengali."

Warners have selected her for the fem lead in "The Idol," starring Edward G. Robinson.

Ben Lyon's Delay

Hollywood, Feb. 3.

Ben Lyon, set for the juve lead in "Broadminded," Joe Brown's next at Warners, will probably have to call it off, unless finishing in the Gloria Swanson picture at United Artists quickly.

With "Broadminded" already started and Lyon seemingly tied up for some time, WB is looking around for another actor.

6 GIRLS LEAD FILM CRITICS

Film Critics' Box Score

SCORE AS OF JAN. 31, 1931

Key to abbreviations: P. C. (pictures caught), R. (right), W. (wrong), O. (no opinion), Pct. (percentage).

NEW YORK

	P.C.	R.	W.	O.	Pct.
BLAND JOHANESON ("Mirror")	146	113	35	0	.774
IRENE THIRER ("News")	154	112	39	3	.727
ROSE PELSWICK ("Journal")	103	73	20	10	.709
WM. BOEHNEL ("Telegram")	122	86	34	2	.705
GEO. GERHARD ("Eve. World")	112	75	35	2	.670
VIRGINIA CREWE ("American")	151	105	45	1	.629
THORNTON DELEHANTY ("Post")	109	68	35	6	.623
JOHN S. COHEN ("Sun")	130	79	50	1	.608
RICHARD WATTS, JR. ("Her Trib")	89	54	33	2	.607
MARG. TAZELAAR ("Her Trib")	50	35	22	2	.593
QUINN MARTIN ("World")*	146	86	54	6	.585
JULIA SHAWELL ("Graphic")	134	78	41	15	.582
MORDAUNT HALL ("Times")	..	78	44	39	.484
"VARIETY" (combined)	176	140	36	0	.795

*Quinn Martin succeeded Jan. 1 by James Gow.

CHICAGO

DORIS ARDEN ("Times)*	165	126	33	6	.764
MAE TINEE ("Tribune")†	152	113	38	1	.740
GENEVIEVE HARRIS ("Post")	146	113	36	10	.685
ROB REEL ("American")‡	149	99	37	13	.660
CLARK RODENBACH ("News")	128	80	29	19	.625
CAROL FRINK ("Examiner")	141	88	36	17	.620

*Muriel Vernon, succeeded Dec. 1 by Ellen Keene.
†Frances Kurner.
‡Hazel Flynn.

N. Y. AND CHI'S 3 BEST ALL WOMEN

Johaneson, Thirer and Pelswick in N. Y.—Arden, Tinee, Harris in Chicago —First Critic to Fall Under .500, Hall of "Times," N. Y.—N. Y. Box Score Based on 176 Pictures

"STAR" SYSTEM HELPS

Variety's mid-season film critics' boxscore shows only minor changes in the ratings. Leaders in the percentages list got into higher scores for the longer period, June to January, than for the first check up representing the July-October period.

In the New York group the only wide change in the running order was the dropping of William Boehnel ("Telegram") from a tie in the lead with Bland Johaneson ("Mirror") to No. 4, leaving the three New York leaders all feminine, with Miss Johaneson first, Irene Thirer ("News") second, and Rose Pelswick ("Journal") third. Boehnel, however, tops the men writers, followed by George Gerhard ("Eve. World"). First four places scored better than .700.

The Chicago group remains unchanged except for the last two reviewers, who switch places. Three leaders here also are women writers and also scoring higher percentages for the seven months than for the first three months. It will be noted that both in New York and in Chicago the rating of picture quality by the "star" system appears to win as a score maker. Both the Chicago leaders, Doris Arden ("Times") and Mae Tinee ("Tribune"), rate pictures by the star formula, while Miss Thirer, using that system in New York, moves up one peg from third to second.

The star idea goes a long way toward eliminating "no opinions," which is the element that cuts into the records of most reviewers.

It was a poor season for the writers timid of definitely tabbing the flops, and even worse for the fence straddlers. For the first time since the start of the scoring a reviewer has fallen below .500, in the case of Mordaunt Hall of the N. Y. "Times," attributable to his number of "no opinions."

Two changes in the list of reviewers. Muriel Vernon stepped out of the boxscore as reviewer for the Chicago "Times" under the pen name of Ellen Keene about Dec. 1, and Quinn Martin has been succeeded on the "World" by James Gow, his former assistant.

So for this season, 176 pictures have played the major New York houses.

3 Squares Daily for Studio Crashers While Docile Boys Starve in Chairs

Hollywood, Feb. 3.

Most popular sport among the lay-offs is director hunting. If their public ever got a flash of those actors as they struggle to get their feet inside a studio there'd be a loss of casts. But what's dignity when there's the prospect of a part, say the boys.

Commonest method of crashing studios is the over-the-fence route. Many a good looking juv is getting his daily dozen by swinging the body over a fence, with a fast sprint to the nearest stage following. Once on the stage he's safe but if a watchman catches him in mid-air it's the gate and a report to the casting office. This may be where the boys get their experience for those jail-break pictures.

Best Spots

At First National, Universal, Paramount and Metro, the fence-hopping entrance is popular. Universal is the toughest, with about a mile of ploughed field to cross before the studio fence is reached. At First National the fence skirts the road, same as Metro.

At Paramount the boys make the jump from a grave yard behind the studio.

Once on the lot, the crashers tear for stage where there's a picture in production and start hugging the director's chair. If the megger's a good fellow the crashing actors have a fair chance of getting a day's work. If he's not, they're tipped off and duck the stage like a plague spot.

All Hustlers

The fence jumpers are all hustlers and manage to get a living out of their aggressive methods. They have nothing in common with their more docile brothers who respect the casting office. Crashers figure that if they paid homage to the caster they'd have to take their chances with the mob, and the percentage is against them there.

Most of the studios have a standing rule that actors who buttonhole directors while the megger is working are persona non grata at the gate. The hedge-hopping actors pay little attention to this. They like the sport and the element of chance. It's about their only thrill and it fills the tummy.

Rubber Greetings

Hollywood, Feb. 3.

Horsley laboratories here is out after the fans' dough with a 10-inch flexible record of the fans' fav actor, saying a few words. Record has the star's autographed picture pasted on one side.

Sight and sound greeting to their public cost the star nothing and gets two bits from the fan.

Such Pipes as These Make Copy Readers' Lives One Mad Dream

Hollywood, Feb. 3.

To get actors into the desired mood, with sound having knocked out music on the set, directors are beginning to try funny stories, sad stories, socks in the jaw, pictures of suffering, etc., to obtain more realism. In some cases the meggers are getting more drastic than they would like to have the fan mags and chatterers tell the public about.

An instance was Raoul Walsh's slapping Charles Farrell in the face in a scene recently where Walsh wanted the actor to appear madder than he had been. Walsh also did it with Victor McLaglen, ribbing him to point where the actor got worked up into the mood the director wanted.

Mild Anger

Since sound came in the meggers claim actors have not been registering that angry mien, those happy smiles, that downcast look in the eyes, tears, etc., with some substitute finally appearing necessary for the old tried-and-true methods of the noiseless days.

In that era the directors always had music on the set, usually a string trio to make actors do the parts the strains made them dream.

Some of the directors are gathering together funny stories—in some cases blue ones—to tell on the set when gaiety and abandon is wanted, while in other cases, say the director gentry, they are being forced to paint mind pictures of sad, sad stories for the psychological effect they will have on the players.

One director wanted to get a mat. into a murderous frame of mind. He started ribbing him about his married life, doing it half seriously so that the actor would respond.

Billy Dove in Title Role Of "Hollywood Star"

Hollywood, Feb. 3.

Joseph March has been assigned to write an original story of Hollywood for Howard Hughes, to fit the title of "Hollywood Star."

Picture will be Billy Dove's first, with Hughes talking to every available director for the megging job.

STUDIO SPANKS FIFI AND A. P. BANS HER

While Clara Bow's escapades are of her own doing, the publicity jam which Fifi Dorsay got Fox and herself into is being capitalized locally by all the major studios in their aversion to the independent or free-lance press agent pest. Fox already has a restrictive clause against those boys who throw wrenches into the regulation studio publicity between routine and generally create discontent between studio and player.

In the Dorsay case, the Associated Press has ruled that under no circumstances will her name ever be carried over their wires as the result of its local correspondent being hoaxed into broadcasting a story that the Canuck actress was involuntarily shanghaied aboard a Canal Zone liner bound for Hamburg.

Winnie Sheehan is spanking Miss Dorsay by striking her name off all publicity copy, including "Mr. Lemon of Ora ge," which she is working on for retakes. Otherwise she has no other assignments and will be kept idle as an object lesson. Slated for "Women of All Nations," Raoul Walsh didn't want Fifi anyway.

The Clara Bow influence is said to have been behind the Dorsay "pipe," which got the Fox studio in bad with the press boys, hence Fox's severity with Miss Dorsay as a self-squarer and also as a lesson.

Fred B. Nicholson took all the blame for the phoney wires. He is Fifi's personal manager and p. a.

BLONDE FILM "FIND" AT $250 PER IN LONDON

London, Jan. 23.

Margot Grahame, British International feature player, who burst into the news for her work as femme lead in "The Love Habit," picture, has signed for 18 months at around $250 weekly, high for this side.

Girl was regarded here as the best discovery the studios have made in months. She is a very-much blonde.

MORE STEW STUFF

This Time D. O. Selznick Vs. Mankiewicz at L. A. Mayfair

Hollywood, Feb. 3.

Saturday night's swanky monthly Mayfair Dance at the Hotel Biltmore treated Hollywood to another exhibition of fisticuffs, with David O. Selznick vs. Herman J. Mankiewicz.

Both battlers are associated with Paramount, Mankie is a writer, Selznick a story supervisor.

The fight maintains the average of stew stuff battles, which more than ever this season have punctuated cinematic social festivities.

All After Ann Harding Who May Have Contract Readjusted by Pathe

Hollywood, Feb. 3.

Warners are getting sensitive through getting the blame for everything concerning picture actor's contract jumping.

"Variety's" story concerning Ann Harding, Pathe star, mentioning Warners, fetched a squawk that Metro and Paramount also approached her.

Meantime Hiram Brown, who admits he considers Miss Harding one of Pathe's assets, has set a conference for Wednesday (4) with her lawyer and Harry Bannister, her husband, in an endeavor to mutually adjust her contract and give her new terms.

Pola's Mad

London, Feb. 3.

Pola Negri is in London running up a temperature. She's really mad, and going to sue, get her rights, and so forth.

An article in "The Bystander," one of the high-hat society weeklies, referred to her as a fallen star.

Schiller's Fishing Trip

Ed Schiller, Loew's theatre operator, left last night (Tuesday) for his annual fishing trip off the coast of Key West. He will be away a month.

Following a stop in Atlanta to see his family, Schiller will continue on to his destination which is a lighthouse 14 miles at sea. His fishing grounds are 30 miles into the gulf from shore.

Par Building Players Despite Warner Raid

Hollywood, Feb. 3.

Local opinion is that the Warner-Paramount skirmish is over and that Par is going right ahead endeavoring to capitalize on its people to the fullest extent as heretofore. This is cercumstantially brought out by the manner wherein both Ruth Chatterton and Kay Francis seem to be getting even better breaks at the Par studio than heretofore, regardless of both being set with Warners to commence nine months hence.

With William Powell out, Paul Lukas is being groomed for the former's type of part and will be costarred with Miss Francis.

Similarly Miss Chatterton, who has three more to make at Par is geven fuller consideration.

Claudette Colbert and Sylvia Sidney, along with Wynne Gibson, are all being spoken of as the "Chatterton type."

Blanche Sweet and Rinty Booked for R-K-O Tours

Hollywood, Feb. 3.

Rin-Tin-Tin and Blanche Sweet are set for R-K-O vaude tours, through Harry Weber here. Miss Sweet opens with a singing specialty, Feb. 21, in Elizabeth, N. J.

Rin-Tin-Tin, who has been toured extensively, is doing his first stage work in a year, starting out March 14 in Indianapolis at $1,250. Miss Sweet's showing salary is $1,750 and she is asking $2,500.

Weber also set Lina Basquette for the Embassy Club, Miami, opening Feb. 4, at $750.

Dietrich's Daughter

Hollywood, Feb. 3.

"Cobra" will not be made by Par, with Marlene Dietrich in the lead.

Von Sternberg is on an original story for the German star and will direct it when she returns from Europe April 15.

Miss Diethich is bringing her daughter back with her.

Leo Morrison East

Hollywood, Feb. 3.

Leo Morrison, agent, leaves for New York this week.

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'Land Rush' Stunts for 'Cimarron' in N. W. Cities—Locals on Fire Over It

Seattle, Feb. 3.

Ben Serkowich, travelling R-K-O exploitation expert, is promoting a unique space grabbing idea in these parts. Based along the old treasure hunt lines, Serkowich has newspaper and realtors as co-sponsors with the theatres in "land rushes." They are being staged in Tacoma, Spokane, Portland and other large towns with plenty of printed, radio and word of mouth advertising for R-K-O and "Cimmarron."

Spending less than a postage stamp, Ben has convinced the dailies and reliable real estate firms that they should give away a dozen lots in some choice subdivision in each city in return for being allowed to call the property the "Cimarron Addition." The gag is tremendous for the natives who benefit materially through this publicity stunt for in addition to the land, which is deeded with no strings attached to the first person "staking" it. Articles such as radios, pianos, frigidaires and stoves are also being donated by local merchants anxious to participate.

On the noon before "Cimarron" opens Feb. 6 persons over 16 will assemble in front of their local R-K-O houses, receiving an entry badge and a flag. At a given signal they will race to 'Cimarron Addition" to stake their claims. Judges and cops will hand award certificates to the winners. Besides the lots, the lucky ones will own all the personal property then on it.

No Autos

One stipulation which makes this a novel land rush is that no one can use a motor vehicle in the race but must ride a bicycle, horse, cow, etc. The courses have been laid out over rough terrain wherever possible.

The average value of the lots given away is $500. They are located on desirable subdivision property but usually where there has been little recent activity. Each of the lots is plainly marked off to avoid confusion.

In Portland, a building firm will erect a house free of charge for the first winner in return for the publicity it is receiving.

Dailies are going to the tie-in enthusiastically. It means an appreciable increase in advertising from the merchants and realtors, who, in turn, are eager because they believe it will stimulate their trade.

The theatres have very little to do except sit back and benefit from the free aids and front page news stories over the "Cimarron" stunt.

The plan was formulated too late for country-wide application since the general release on "Cimarron" begins Feb. 5, but it has set Seattle and the other towns in this vicinity on fire.

Unproduced Play Script For Film at $40,000

"Rivets," drama written for the stage, has been bought for pictures by Caddo (Hughes) from John McDermott, for $40,000 cash.

Contract signed by McDermott calls for his services at $1,250 a week to adapt the play for pictures. He left for the coast early this week.

The play was originally scheduled for production by Crosby Gaige, legit producer, whose six-months' option for $1,000 lapsed about six weeks ago. Since then the play has been making the rounds of the eastern scenario offices. Shortly after McDermott closed with Wayne Pierson, eastern rep. for Howard Hughes, McDermott received an offer of $50,000 for the picture rights to the play, his first attempt at writing directly for the stage, the top figure previously quoted by the same film company having been $30,000.

Purchase price paid by Hughes for "Rivets" sets a record figure for an unproduced play. Before coming east about eight months ago McDermott wrote the scenario for "Welcome Danger" for Harold Lloyd.

J. Barrymore Back

Hollywood, Feb. 3.

Having recovered from his attack of jungle fever, John Barrymore returned to Warners this week for "Svengali."

Picture scheduled to wind up Feb. 19.

BLOOM AND CENTENNIAL

Expected to Assume Charge of George Washington Celebration

Washington, Feb. 3.

Understood around here that Congressman Sol Bloom may head the George Washington Bi-Centennial Committee. This is conditioned upon the departure of Col. U. S. Grant, 3d, as its chairman, which is looked for.

Congressman Bloom is a Democrat from New York City.

The Washington Centennial is to be a national affair, with early preparations underway at present.

1ST ALL-GREEK TALKER MADE IN NEW YORK

Counting on 200,000 fans who speak Greek in Greater New York, with half of that number listed for Manhattan, Hellenic Cinema Corp. is roadshowing its first production, and the first all-Greek talker. The picture, 12-reeler in release state, was completed in an independent recording studio on 38th street, New York, a few days ago. It is titled "Such a Life," and is described as a musical melodrama.

Twelve prints are being shipped to Athens and two to Egypt.

Pending the reception the first gets Hellenic will commence work lining up more material with the hopes of producing one every other month.

Par Says Kay Francis Goes to Warners as Iz

Hollywood, Feb. 3.

Paramount is planning to build up Paul Lukas as a star to fill William Powell's shoes, but will not build up Kay Francis along with him, as was at one time planned through a series of Lukas-Francis co-featuring talkers. That plan is now cold, according to Par.

Meanwhile Miss Francis, who was chosen with Lukas to bolster "City Streets" when Sylvia Sidney replaced Clara Bow, has been taken out of that picture. She will appear in Lukas' first starring film, "Vice Squad," but probably not in the femme lead.

Miss Francis, say Par officials, will get the same parts as up to the time of signing with Warner Bros., with the studio neither increasing nor decreasing her importance. The featured player finishes at Par in October.

The Par attitude in face of ability to run down people who do not shift to WB until the fall is that the company does not want to be a part of such tactics, either in the production or sales branches.

Bachman as Indie

Hollywood, Feb. 3.

J. G. Bachman, former Par assoc. producer, is reported going into indie production with Pop Corson, Philadelphia exhibitor, interested.

Corson is now here going over the deal with Bachman.

Double in Western for Arlen-Dresser Duo

Hollywood, Feb. 3.

Richard Arlen and Louise Dresser are to be co-featured in a dramatic story of the western frontier, "Roped In" by Keene Thompson and Agnes Leahy.

Edward Sloman will direct it for Par.

Kurzman Back in Field

Charles Kurzman, of the Fox Brooklyn, goes back to his old post under Harry Arthur, as field director.

Kurzman's post in Brooklyn was for the purpose of building up the house. He will be succeeded there by Monte Salmon, at Fox State, Jersey City.

RELIEF COMPROMISE

Suggests $15,000,000 for use solely in drought States. Our part in this compromise is that we are allotting three times as many laughs to each person with our clean-cut comedy gags.

"Originators of Tintype Comedy"

(CHIC) (ROSE)

YORK and KING

Week Jan. 28, Golden Gate, San Francisco.

R-K-O Direction LEE STEWART

"CIMARRON" IN SMASH CLASS; TICKET BUY

Radio's "Cimarron" at $1.50 top was immediately established as a smash at the Globe, New York, by far the biggest thing in pictures that house ever has had. Ticket agencies starting buying, nearby brokers getting 200 each or more Sunday. There is no regulation "buy," as for legit attractions. Agencies are buying tickets in the number they can handle, without solicitation from the house. Such tickets are not returnable.

House management somewhat concerned over diggers selling on the sidewalk and gypping, getting as high as $3 and $4 for tickets Sunday a steady line in the Globe lobby, with diggers not identified. Management favored tickets going to agencies said to be charging not more than 75c premium. Brokers complained they could not get enough tickets and blamed it on the diggers.

Agencies handling most tickets for "Cimarron" are Superior, Arrow, Equity - Broadway and Sullivan-Kay.

U QUITS ON MURRAY AND SIDNEY SHORTS

Hollywood, Feb. 3.

Universal failed to take up its option on Charles Murray and George Sidney for an additional 12 shorts.

Comedians had just completed the last of their first 12. Both comics received $5,000 per picture. Option called for an increase over this figure.

This is the second program of shorts to be called off by U. "Leather Pushers" also out.

M-G Shelves "Guadalupe"

Hollywood, Feb. 3.

After paying $50,000 for "Shepherd of the Guadalupe," Metro has shelved the Zane Grey story. It was originally intended for John Gilbert but failed to materialize, though Metro had a flock of writers working on the story.

Gilbert has one more picture to do for Metro on his contract, "Cheri Bebi." If he sticks the grey yarn may still be good.

UNIV. LAY-OFF

Hollywood, Feb. 3.

Samuel Freedman and Edwin Kaufman, Universal's comedy supervisors, have been handed a three-month vacation without pay.

Layoff of the heads of the comedy units are in line with that studio's cutting down on the production of shorts.

Major Circuits Book $2,000,000 with Tiff—Record Fraternal Display

Last minute bookings by all of the big circuits, officially estimated to total $2,000,000, has insured confidence in Tiffany Pictures. This is the first time on the record of filmdom such a display of fraternalism has been manifested materially, especially so for an independent company outside the Hays fold.

At the same time advisory reins over the immediate future of the company have been placed in the hands of Richard Rowland. Whatever Rowland deems necessary to keep Tiffany in gear will be acquiesced to by other executives in the company, it was admitted Monday shortly after Rowland's installation.

One of Rowland's first moves will be to surround himself with some of his best men in the old days of First National when Rowland was at the helm.

Rowland's activity will take in all departments with special concentration on the west coast. Where Phil Goldstone had the last production say, one of Rowland's first moves will be to work on the studio, particularly so far as lining up product is concerned. Instead of only 20 features as announced by Goldstone for 31-32 just before his last return to Hollywood, the number under Rowland will be probably increased, it is conceded.

In official position Rowland is without a title, referred to as general executive with power extending into every department.

Cook's Authority

Grant Cook retains his authority as vice-president, in that he can pass authoritatively on all moves made by Rowland. L. A. Young also remains president of the company. It is now claimed that Young intends to retain his stock control.

Bookings by large circuits, most of them effected during the past two weeks, are made so as not to conflict with franchises held by independent exhibitors. Paramount-Publix is credited with having signed for the largest percentage, agreeing to show in theatres in different parts of its circuit Tiff's 50 short subjects, 14 westerns and 26 features.

Fox has booked Tiff for its west coast and mid-western territories although no agreement has been reached for the east. Warners are understood to have agreed to give Tiff full showing in about 50% of its theatre interests. Radio-Keith-Orpheum and Loew are reported to have been lowest in quantity bookings.

Tiffany is reported trying to ease off of 2,500 franchises with independent Allied exhibs, made two years ago, to be able to sell its products to circuits that have Fox-West Coast and Publix releasing arrangements. Tiff may use unplayed dates by the indies as an excuse for easing out, figuring the circuits will yield twice and three times the rentals they can get from the indies.

E. W. Hammons has no financial interest in Tiffany. Several months ago Educational was handling physical distribution of Tiff product in Canada. Since then that has also been called off.

Ungrammatical Caesar

Hollywood, Feb. 3.

In line with the efficiency program at Warners-First National, Arthur Caesar has suggested the studio cut down title of its picture, "You and I," to "Us."

SWANSON'S INDIE FILMS, RELEASED BY METRO

Hollywood, Feb. 3.

Gloria Swanson is reviving her old Gloria, Inc., company, to make independent pictures. These will supplement her present U. A. starring and finance arrangement.

This revives reports Miss Swanson is going with Metro, a step which would prove okay with Jos. Schenck, owing to the friendliness between the two companies.

She has two more pictures to make for U. A. After financing her independent productions, may switch from U. A. to Metro for releases.

This lines in with the talk that Warners is after Marion Davies, since, if the Warners takes Davies, M-G-M will be helped by having some Swanson releases.

WARNERS QUITS FREE TESTS FOR AMATEURS

Hollywood, Feb. 3.

Warners-First National plan to test all the amateurs that came its way, with the hope of finding new talent, proved floppo. After a month in which 2,000 youngsters were tested, the studios found only two who showed any promise. Mae Madison, young Hungarian, and Janet Ford, Beverly Hills schoolgirl, are now drawing small checks.

Long shot percentage of 1,000 to 1 has discouraged the studios from further promiscuous testing. Tryouts were too costly and troublesome.

Greenberger-WB Split, Press Reps for Howard

Hollywood, Feb. 3.

Following a difference between Sanford Greenberger, the recently inducted west coast scenario editor, and Warners-FN, the former breezed out last week and immediately connected with Leslie Howard, as his personal representative.

Greenberger leaves tonight (3) for New York, sailing for Europe a fortnight later to get new play material for Howard. Latter opened last night (2) at the Belasco in "Berkeley Square" for a fortnight, and then shifts to the Metro lot on a 24 weeks' contract.

Greenberger will also endeavor to get Ferenc Molnar to overcome his double antipathy towards America and the films. Although Molnar had steadfastly refused to write for the American press, Greenberger, who went to school in Budapest, dissuaded Molnar from this prejudice and now feels that he has a tempting enough Hollywood offer for the Hungarian playwright.

With Greenberger leaving WB-FN, the old policy of handling story material in the west under Jake Wilk is resumed. Manny Wolf, who was under Greenberger, resumes in local charge.

Wilk closed for Louis Weitzenkorn's "Five Star Final," paying $50,000. Writer is due here for Par. as a staff scenarist.

Davies' Next

Hollywood, Feb. 3.

Metro appears to have decided on "The Way to Treat a Woman" for Marion Davies' next. Choice was between this one, "Five O'Clock Girl" or "Rosalie."

P. G. Wodehouse just completed the script on the first one and Miss Davies is giving it the final once-over.

"Tragedy" Started

Hollywood, Feb. 3.

Jos. Von Sternberg puts Theodore Dreiser's long-delayed "American Tragedy" into production on March 1 at the Paramount lot. Book unaltered except for condensation. As a novel it runs to about 800 pages.

Phillips Holmes and Sylvia Sidney in leads.

FOY FINISHES FIRST

Hollywood, Feb. 3.

Starting a couple of weeks ago on his own as Cuffograph, Inc., Bryan Foy, former Warner director, has finished his first one-reel subject. Foy is dickering with Columbia for a release.

Bushell Replaces

Hollywood, Feb. 3.

Anthony Bushell replaced David Manners yesterday in "Chances," the Fairbanks, Jr., picture.

Manners is working in the George Arliss picture on the First National lot.

BIG PUSH TO BOOST B. O.

Television Without Advancement, A. T. & T. Demonstrations Reveal

Whether American Telephone and Telegraph is ready to turn loose Television on a commercial basis appears to be an open question. Demonstrations were held last week between the Bell offices on lower Broadway and its lab building which faces the North River. Distance is about three miles. A. T. & T. is reported to have mailed out 5,000 invitations to phone subscribers, presumed to have been picked at random.

That Television is ready for the theatre or home is in no way evident from this exhibit.

Demonstrations were given at the rate of about 40 a day with two minute intervals permitted each guest, who could bring along a friend to take the booth on the opposite end. If no companion accompanied, those in charge made up the lack.

To those who participated in the similar demonstrations given the press nearly a year ago, the latest view at wired telephony shows no improvement. At least that goes for the casual observer. Scientifically, the changes may be advantageous and many. A certain cloudiness remains as does a steady flicker similar to the too slow running of a moving picture.

Present and Future

The immediate future of Television seems a complicated matter. Some of the A. T. & T. attaches handling the demonstrations were frank in stating that the company could make installations now if it cared to, mentioning the initial purpose might be for police use. One or two said it could be installed in the home, although the price would be prohibitive to other than the ultra weathy, and others emphatically stated that the present generation will never see it in practical use. If questions on the subject became too pert, the attaches closed up like a clam. All acted as if they were under fairly strict orders.

One theory advanced for the demonstrations is that is it is costing A. T. & T. plenty to develop this innovation. The company decided it might as well get some publicity out of it by allowing a certain percentage of the public to take a peek. The demonstrators range in age from grey-haired men to those not long enough out of college to discard their fraternity pins.

The theory that Television is commercially ready for installation by business houses which have a use for it is thought provoking, but its use in theatres and the homes looks far away.

An angle said to be worrying officials is that the public might accept it as a toy with which to play for a short while, and then drop it as unessential. On the other hand A. T. & T. may be counting on business or municipal orders which can stand the financial gaff of installation and upkeep.

Keynote of the downtown exhibit appeared to be salesmanship. Those in charge made a point to describe Television's advantages, although nothing of material weight was forthcoming in the oral propaganda. There was a good deal of interest in the reaction of the subject upon emerging from the darkened booth.

No lengthy talker will discourse as he or she does over a phone as regards Television in its present form. The blue glass above the "ike" (screen) is in front of a 900-watt bulb through which this light stream is concentrated upon the face of the talker. Five minutes up against that candle-power is tough on the eyes and will cut off any tendency to linger by the long winded.

"Marcheta" with Songs

Hollywood, Feb. 3.

Radio will spot Irene Dunn in its picturization of the former pop song, "Marcheta."

There'll be songs, but not many, in this one.

Munching Confabs

Publix operating heads in New York this month will spend their luncheon hour, and another hour, daily talking biz while eating. Led by Sam Katz, the group will munch in the Publix offices. They talk while eating from one till two. From two to three they'll just talk.

Besides Katz, the eating meeters are John Balaban, Sam Dembow, Dave Chadkin, Milton Feld, Arthur Mayer, Bill Saul and Leo Metler, operators, and the publicity head, A. M. Botsford.

Idea is by order of Katz and will extend until March 1.

CLARKE WILLING FOR CHANGE AT FOX IF—

Chicago, Feb. 3.

Harley J. Clarke has been in Chicago, reported in conference with the Fox-interested bankers from New York, with Halsey-Stuart named as the bankers. Conferences are reported to have been over Fox.

Story is that Clarke expressed himself agreeable to any change in Fox if the right man can be located.

This is accepted locally as the indicator the government has not approved of a Fox-Loew merger. Otherwise the opinion here is that Nick Schenck would be the choice of Clarke and the bankers to become head of the merged companies.

Report in "Variety" last week that Schenck denied any approaches to head a Fox-Loew amalgamation seems in accord with this view.

No name is mentioned as a possible successor to Clarke as president of Fox, with Clarke to become chairman of the board, other than the former rumor that Sid Kent of Paramount might assent, with consent of his present Paramount associates. This is not widely credited, however, owing to Kent's important position in and allegiance to Paramount.

U.A. AFTER TALENT AND EXECS FOR PROGRAM

Hollywood, Feb. 3.

U.A. is flirting with a flock of talent in anticipation of Sam Goldwyn's return. Joe Schenck has returned and set his lines angling for intra-studio execs.

They need considerable manpower for the intensive prod. schedule lined up.

M. L. Finkelstein's Will

Minneapolis, Feb. 3.

The will of the late M. L. Finkelstein, former partner in the R. & R. circuit of theatres acquired by Publix, provides for a trust fund from which the widow will receive $20,000 annually.

There are bequests to brothers and sisters in Europe, while the three surviving sons share equally in the residue remaining after the payment of the $20,000 a year.

The estate is believed to amount to over $1,500,000.

Goldstone With Flu

Hollywood, Feb. 3.

Phil Goldstone, Tiffany production head, is confined to his home with influenza.

'GREATER MOVIE SEASON' AT ONCE

Publicity Men of Pictures Endorse Plan at Hays' Office Before Submission to Producers — National Exploitation — Schedules Changed for Releases

WHOLE INDUSTRY IN

A big push to boost the grosses of all picture houses and promote loosening up in spending generally, was approved in the Hays office Saturday, when submitted to the film publicity men. It is to be sanctioned by the producing and distributing heads, when a start will be immediately made for a "Greater Movie Season" in the spring. It may go for 6 to 8 weeks or longer.

The plan, reported to have been suggested and worked out by A. P. Waxman, of Warners' publicity, contemplates national exploitation for a special line of pictures during the period. This ambitious attempt to reinvigorate theatre attendance universally comprehends the distributors altering schedules, from the account, so that the releases for the big boost time will be fairly guaranteed as to merit and stand up under a smacking ad campaign throughout the country.

Several details were unobtainable after the Hays meeting. They will not be available, it is stated, until the producers also have approved and the complete scheme outlined.

The spring "Greater Movie Season" is expectant of including the entire industry, with its benefits extending into all theatres, circuit and independent. Contributions to the exploiting fund will be generally made by the producers, with the advertising to extend from coast to coast.

Amusement Centers

At this time, it is claimed, with the country "unemployment"-dazed from publicity and bread lines, the theatre can step in to interest the people at large with diversion. Compelling programs such as are in mind for the big splurge will keep the people's thoughts on the screen and reinstate the picture theatre as any town's amusement center.

A "Greater Movie Week" or month was first tried out some years ago by Fox West Coast. Later it was adapted by the Hays organization to envelop all of the business for a month. This occurred in September.

In this manner all cities and towns will equally benefit through pictures' organized effort to sweep the "depression" thought from people's minds.

Moving the "Greater Movie Season" up to the spring and making it current hits the picture people as a splendid opportunity just now to put over a wallop on a public willing to be walloped by sure fire entertainment and optimism.

A. J. BALABAN BACK; REPORTED OFFERS

A. J. Balaban returned last week to New York, leaving his family in Switzerland, where the Balabans have leased a home.

A. J., formerly in charge of Publix stages and production before resigning early in 1930, stated he had come over for a visit, shortly returning to his family.

Balaban's returning closely upon Spyros Skouras resigning as the Warner theatre operator, created a rumor A. J. might go with the WB. Another story was that A. J. may return to Publix. His brother, John Balaban, is in the Publix home office.

All of the Balabans and Sam Katz at one time were in business as partners in Balaban & Katz.

Spyros Skouras Set with Publix For Important Operation with Brothers Expanding in Ind.-Mo.

Spyros Skouras will rank with John Balaban as important theatre operator on that chain, with both second only to Sam Katz, it is said. The report has it settled that Spyros will join the Publix organization.

Spryos' brothers, Charlie and George, who left Warner Brothers when their brother severed connections about two weeks ago, will start to expand the Publix theatre holdings in Missouri and Indiana, from the account.

This links up the Skouras boys with their former houses in St. Louis and Indianapolis. Through shifts and deals, Publix and Warners each hold a good sized interest in the former Skouras houses, with the Skourases also retaining a part. Publix, it is said, throwing its share with the Skourases', have obtained operating control of the Indianapolis-St. Louis former Skouras circuit. It will be to these houses Charlie and George are to be assigned. Their expansion territory may also include Ohio.

Just how the country will be sectioned by Publix for Spyros' and Balaban's operation isn't exactly laid out, up to date, it is reported, but their general overseeing of territory will not interfere with the present line up of Publix sub-operators and divisional staffs.

Spyros will be in Publix, New York, home office. He is retaining residence at Rye. George will probably do plenty of traveling.

No Denials

Monday Paramount-Publix executives refused to affirm or deny the Skouras brothers are moving into their home office to take charge of the mid-western end.

At the same time the Skourases declined to comment further, saying that they will remain with the Warners for another three weeks, so that all matters will be ironed out for the time of their leavestaking.

Easy at Lunch

One of the biggest exces in pictures makes a daily habit of eating in a restaurant on 44th street, muchly patronized by newspapermen, p. a.'s and atcors.

Just because it's only a step or two from his office, he daily puts himself on spot as far as being approached with propositions, job-hunters or interviews is concerned.

Funny, too, because the same man is one of the hardest to see in his office, having a battery of secretaries and assistants.

PAR AND PUBLIX SPLIT PROFIT OF $18,000,000

Publix Gains $1,500,000 Through By-Products

Net profit of Paramount-Publix for 1930 of $18,000,000 was about equally earned by producing and theatre divisions, although Publix will show an advantage of $1,500,000 through its concession by-products. It leaves the final earnings statement between the two ends of the joined organization as Publix, 10, and Paramount, 8 millions of the 18.

Publix received last year from lobby sales in its theatres of candy, music, records, books, etc., around $500,000. Another $500,000 came to Publix from screen advertisements and commercial shorts, with still another half million saved by the theatre end in the production cost of shorts which would have been made by Publix, were it not for the commercial or advertising shorts which replaced their own and for which Publix was paid instead.

Flesh Attractions

The figures are reported to have been given out by Sam Katz at a meeting of Public heads in New York. At the same time it was stated, from the story, that everyone in Publix headquarters is under a three-year contract; that all divisional and district managers on the circuit who have proved themselves also hold Publix three-year contracts.

In discussing flesh entertainment for the Publix theatres it was stated that more live talent will be engaged, particularly that which could be depended upon to draw money into the houses. An invitation is said to have been issued, verbally, for any Publix manager, divisional, district or house, believing he knew of an attraction that would mean an added gross at the box office, to inform the home office with data. Latter to include details of when he wanted to play the attraction and suggestions as to how the best results might be secured from the engagement.

Main St. Tastes

Syracuse, Feb. 3.

Flop of "The Royal Family of Broadway," at the Paramount left the Rialto convinced that local fandom won't accept smart satire and that there's a deep gulf between filmgoers and stock patrons. Done in stock here about two years ago, "The Royal Family" was a paying hit.

RASKOB HEAVY ON WB STOCK

John J. Raskob and his associates if not actually stock-controlling Warner Bros. are reported close to the helm.

The financier and political chieftain is given as having slipped into command the past two weeks. There have been unprecedented heavy sales of W. B. shares, all or most of which went the way of Raskob and friends, it is claimed. This was while the W. B. and Par's open fight was reported. It was a preconceived buy, according to financial observers, who say other film interests shared in it.

Raskob previously has been reputed a heavy holder of W. B. shares at different periods.

Derr May Return?

Hollywood, Feb. 3.

Howard Hughes is still flirting with E. B. Derr and Charles Sullivan, who resigned from Pathe.

Talk that Derr and Sullivan may ultimately realign with Pathe or Radio.

Round Table by Phone

Hollywood, Feb. 3.

Telephone system is being installed in William Le Baron's studio office so all execs can listen in at those daily east-west confabs.

System will enable the Eastern and Western execs to get around the figurative round table without leaving their desks.

Taxation on Grosses in 30 States May Cost Theatres $67,000,000 and Darken Hundreds of Houses

Admission tax hovers over the film industry. Its success in 30 states which have already gone on preliminary record for the measure, means a new annual tribute of filmdom to the government of approximately $67,000,000.

On an average each state will be enriched by its dip into b.o. receipts of around $2,000,000. Filmdom in the cases of hundreds of theatres such a slash in profits, already made meagre by depressive times, will see many houses darkened rather than struggle through to meet the toll.

Already 10 such tax bills are before as many legislative bodies, while in 20 other states officially appointed commissions have drafted their reports recommending presentation before their own legislatures.

In only seven of the 30 are the tax moves for under 10% of the gross.

New York

New York is being used as the pivotal point in the industry's campaign against this taxation. Governor Roosevelt's anti-tax stand during depression is being disseminated throughout political points of the country. Its record on newsreels is only one way in which it is being brought before governmental bodies in the states forcing the issue.

So far as the actual box office receipts are concerned, it is emphasized by film spokesmen that the "take" in Pennsylvania, Ohio and Michigan, respectively and individually, is almost as great as in New York. States don't have to have a Broadway to make picture money and for this reason New York is generally misjudged as to picture fan spending, it is pointed out.

Five per cent admission taxes are not before legislatures in Missouri, Virginia and Washington. Three different measures, of five, six and 10% are before the North Carolina lawmakers. Norfolk, independent of the state, is considering a 5% tribute from theatres within its boundaries. In Oklahoma an 8% tax is contemplated.

10% States

Ten per cent exactions are before state controls in Georgia, Indiana, Texas and South Dakota. These taxes are to be levied against every penny taken in at the box office. Arkansas is reported to be the only state giving the box office a break in its grab calculations. That specifies that the 10% tax shall be charged against only tickets selling at 40c and over. That move is seen as directly aimed at the producer-owned circuits.

Massachusetts, of all the tax-planning states, has the industry guessing most. Its solons are authorized by a bill passed in 1929 to raise $6,000,000 extra a year through additional taxation. Which interests will feel the club heaviest has not yet been revealed since governmental bodies are at work on the list. In this case theatres may be forced to bear the brunt of a percentage, even in excess of 10%.

Tax Commissions are at work, and in most instances are set with their recommendations favoring the move, for 10% tax in Idaho, Iowa, Kansas, New Mexico, North Dakota, Oregon, Utah, Wisconsin.

In Rhode Island, Florida, Montana, Alabama, California and Ohio no percentage as yet has been set, but it is figured that 10% will also prevail.

Talk of K. C. New Houses By Hughes-Franklin

Kansas City, Feb. 3.

Harold B. Franklin, here Monday (2), to complete the deal to take over seven prominent neighborhood houses.

Announcement was made that the Hughes-Franklin company would build two new theatres here.

String taken over by H-F are independent of the Fox houses.

Kerr Goes to Coast

Geoffrey Kerr, legit, departed for the coast Monday (2), to begin work under his contract with Radio. His first for Radio will be the lead in "Next Corner."

Kerr was engaged by Radio through Maxwell Arnow.

F-WC Stirs Over Report Hughes-Franklin in K. C.

Hollywood, Feb. 3.

Announcement here that the Hughes-Franklin circuit had taken over eight theatres in Kansas City, sent Louis Cohen, head of Fox-West Coast realty department, there on a hurry up trip to investigate. Cohen left Friday (30) to be gone about 10 days.

Hughes Franklin now have as many theatres in Kansas City as F-WC, although the H-F houses are all of the neighborhood type.

SALES MGR. FOR STUDIO ADVICE

Hollywood, Feb. 3.

With Lee Marcus on the coast and president of R-K-O-Pathe for the first time out here a highly rated general sales manager is overseeing a studio. Marcus has been and remains gen. mgr. for Radio Pictures.

If Marcus concludes to spend most of his time at the Pathe studio he will determine the oft-mooted question whether a salesman of films can suggest more and better box office information for the selection and making of picture stories than the picture producer only.

Meanwhile it is said Marcus will reorganize the selling force for Pathe without disturbing his own Radio sales organization.

Marco Over Roxy Stage

M. Marco, head of Fanchon & Marco, Fox stage show subsid, is scheduled to arrive from the coast around Feb. 15.

He will prepare to take over stage production supervision at the Roxy, Broadway, when S. L. Rothafel (Roxy) officially steps out of the Roxy management March 28.

"Church" All-Color

Hollywood, Feb. 3.

With contracts for several Technicolor pictures, Radio will utilize one of the contracts on "Waiting at the Church."

It will be entirely in color.

1st Runs on Broadway

(Subject to Change)

Week Feb. 8

Paramount—"Scandal Sheet" (Par).
Roxy—"Girls Demand Excitement" (Fox).
Capitol — "Inspiration" (M-G-M).
Rivoli—"Hell's Angels" (UA).
Strand — "Little Caesar" (WB).
Winter Garden — "Illicit" (WB).
Rialto—"Devil to Pay" (UA) (12).
Mayfair—"Millie" (Radio).
Warners — "Bright Lights" (WB).
Cohan—"City Lights" (WB).

Week Feb. 15

Paramount—"Stolen Heaven" (Par).
Roxy—"East Lynne" (Fox).
Capitol — "Inspiration" (M-G-M).
Rivoli — "Hell's Angels" (UA).
Strand—"Kismet" (WB).
Winter Garden — "Illicit" (WB).
Rialto—"Devil to Pay" (UA).
Mayfair—"Millie" (Radio).
Warners—"Gorilla" (WB).
Cohan—"City Light" (UA) (6).

$2 Pictures

"Trader Horn" (M-G-M) (Astor).
"Cimarron" (Radio) (Globe).
"Devil to Pay" (UA) (Gaiety).
"Reaching for Moon" (UA) (Criterion).

PUBLIX THEATRE IN U. S.' WEALTHIEST TOWN

Brookline, Mass., Feb. 3.

Par-Publix will build the first theatre in this wealthiest town of the U. S. Board of Selectmen will grant a license provided all requirements are met. Several other theatre companies have petitioned for a permit for a theatre.

The selectmen's decision, abiding by a referendum Nov. 4 in favor of theatres being allowed here, marks a victory for public sentiment over the long and consistent opposition of church groups and public school educators.

Roach's Month Off

Hollywood, Feb. 3.

Hal Roach is discontinuing his "Boy Friend" series on the completion of one more. Studio will close April 4 for one month.

Tentative plans for next season call for five series, totaling 40 pictures instead of four, and 30 as current.

ROBERT Z. LEONARD

First on "VARIETY'S" list of the six biggest box office directors of 1929 with "THE DIVORCEE" and "LET US BE GAY," both starring NORMA SHEARER.

Again clicking at the box office with "THE BACHELOR FATHER," hailed by critics as MARION DAVIES' best talkie.

Watch for the next one—"IT'S A WISE CHILD," also with MISS DAVIES.

Casey May Be Contract Contact To Avert Studio Talent Raids

Pat Casey is in New York with two reported purposes, neither of which can be confirmed. One is for Casey to head a special department to avert studio talent raids amongst the film producers, while the other reported object of his current trip east is said to meet the international heads of the five craftsmen's unions concerned in the Hollywood production field.

From the accounts there is nothing tangible as yet on the studio talent matter. Since the reputed "gentlemen's agreement" concerning contract people with studios has been kicked over in Hollywood, chaos is reported abundant between the producers and talent. The proposed objective of the contract contact such as rumored for Casey's added work, would be to keep the producers and contract talent in line, to prevent such explosions as occurred during and after the Warners' recent signing several picture stars for future work.

No Plan Yet

How this is to be accomplished no one appears to be in a position to state. One suggestion has been that the eastern distributors might decide to come in with the producers for the project, as a mutual protection for all interested sides, with the heads of producer chains to guarantee non-interference in studio engagements.

Casey meeting with the union heads was slated for yesterday (3). It is reported Casey advanced to the union men a proposal to renew their union contracts with the studios for another term from its expiration Sept. 1. This union-producer agreement is said to have worked very satisfactorily for the unions and the studios, with each agreeable to its continuance.

Casey is now the labor intermediary for the studios, also heading the N. V. A. group and its institutions. Through Casey's familiarity with talent, contracts and producers, he is reported the choice of the Hollywood studio leaders as the soother in contractual relations.

The crafts represented in the studios are stage hands, musicians, electrical workers, carpenters and painters, all with individual unions.

NICHOLS-U SUIT CLOSED

High Court Won't Review $3,000,000 Damage Action

Refusing to grant a writ of certiorari whereby the evidence in the case would be re-reviewed, the U. S. Supreme Court has closed the legal books on Anne Nichol's $3,000,000 suit against Universal over "Abie's Irish Rose" rights.

Universal spent approximately $250,000 in defending the action and, according to reports, it is going to make efforts to get the expense from Miss Nichols.

Suit was first tried in the United States District Court in 1928. Complaint was filed in the same court two years earlier. U. S. Circuit Court of Appeals in 1930 affirmed findings for Universal.

Col. Quits Remakes After "Tol'able David"

Hollywood, Feb. 3.

Columbia has been cured of remakes. It will stick to original productions, preferring to let other studios take the gamble on talker versions of silents, whether big hits or not in the noiseless era.

At a production meeting the question of remakes came up, with an outstanding silent success suggested. Harry Cohn, just back from the east, put thumbs down emphatically.

Col plunged heaviest on remakes when putting "Tol'able David" into dialog.

Roxy Demands 'Dracula,' Calls Off $2 Showing

A contract with Roxy signed six months ago is the only reason why Universal is failing to go through with its road show intentions for "Dracula."

Universal was making arrangements to open the picture on a $2 scale in the Criterion, New York, to follow "Reaching For the Moon," when Roxy made known his insistence for delivery of the picture Feb. 13.

Ger. Film Road Show

Success of the first all-German picture on Broadway, "The Girl From the Reeperbahn," which came close to establishing a week-end $1.50 top at the Central, has caused the Shuberts to book the picture as a road show in all of its key city theatres.

So doubtful were the distributors, Talking Picture Epics, of the Broadway reception, only one print of the picture was obtained for the United States from the producer, Sonor Productions, of Berlin.

Kennedy's Golf Hit

Palm Beach, Feb. 3.

A hole in one made by Jos. P. Kennedy seems to be thought more of by him, as a golf record, than selling a film company.

Kennedy is here at the Oasis Club. His family arrives Friday. The Kennedys will remain here for a couple of months.

L. A. to N. Y.

Julius Saenger.
J A.. C. Graaf.
Jake Wilk.
Leo Morrison.
Max Ree.
Charles Farrell.
Lee Marcus.
Melville A. Shauer.
E. S. Montagne.
C. A. Doran.
Ray Johnson.
Mike Levee.
Sanford Greenberger.

N. Y. to L. A.

Harry Rosenthal.
Ruth Weston.
Geoffrey Kerr.
William Post.

Pathe's Commercial Lab At Bound Brook Plant

Pathe, Inc. (original company) plans on entering the commercial lab field and aims to utilize its Bound Brook laboratory for that purpose. This lab was among assets not purchased by R-K-O. Pathe held two labs, one in Jersey City and bought by R-K-O.

Although only in the embryo, plans are afoot to develop the Bound Brook property for commercial and industrial purposes.

B&K Lawyer Okays All "Doorway" Ad Copy

Chicago, Feb. 3.

For the first time an attorney was the final judge on the matter of advertising, when Publix-B. & K. submitted ad copy on "Doorway to Hell" to its lawyer, Leo Spitz.

Spitz used a pencil plenty. Necessity for care in ads was due to the picture showing on mandamus permit after the censor board had banned the flicker.

Spitz cut out such cracks as: "See the story of the Kid who took $1,000,000 out of the beer racket before he was 25."

Carr Goes W. E.

Hollywood, Feb. 3.

With the starting of "Riders of the Plain," by Tremm Carr, on Thursday, Carr switches from Cinephone to Balsley and Phillips-W. E. recording. Picture under the supervision of Carr is the first of the indepenent bunch to go on major recording. Syndicate will release.

Tom Tyler and Lillian Bond are in the leads, with J. P. McCarty directing.

Mayer for a Month

Mr. and Mrs. Louis B. Mayer, reaching New York late last week, will remain here about a month.

It's almost a year since Mayer previously visited the city.

CHURCH SERVICE IN SOUND

Akerson, Ex-Hoover Sec'y, as Head of CBS with W. S. Paley Out?

Chicago, Feb. 3.

With Paramount-Publix having finally secured control of Columbia Broadcasting System by taking over two large blocks of stock from Maj. White, former president of the company, it is reported here that William S. Paley is slated to retire shortly as Columbia's head.

Paley and Paramount each held equal shares in Columbia, Paley having sold half of his interest in the company to Paramount for $1,000,000.

George Akerson, former secretary to President Hoover, and now with Paramount, is understood as the intended successor of Paley in the chief's chair. Akerson already has been placed by Paramount on the inner council of Columbia.

"APPLESAUCE," SAYS ED., OF HOT AD COPY

Syracuse, N. Y., Feb. 3.

Sexy newspaper display copy used for "Beau Ideal" under press fire here, not from the angle of the Hays canons but from that of misrepresentation.

Copy used by Keith's for the picture was nationally prepared, it is understood, and included these typical blasts:

"Sun-swept passion of savage, untamed Sahara—one last embrace while savage hordes sweep death across the burning desert sands."

"Her lips pressed his in one fierce kiss while life hung in the balance. A moment of bliss amid a storm of death and fury."

"Blazing Moroccan nights to set men's hearts aflame at passion's touch."

Editorial comment here read:

"The scene cut used to illustrate the first two shows the vamp exercising her wiles on the hero. In that particular sequence in the picture, she was given the cold shoulder in no uncertain fashion. And later, when he did buy his liberty with a pledge of marriage, it was purely a commercial bargain. 'Moment of bliss'...'blazing Moroccan nights'... 'men's hearts aflame at passion's touch'...applesauce."

Russian Film Barred

Bridgeport, Conn., Feb. 3.

Police Sergeant Joseph T. Coughlin prevented the American theatre from showing "Fragments of an Empire," Russian revolutionary film scheduled for Monday (2). Action was based on a report received by the censor from other cities.

Performance was to be for the benefit of the International Workers' Order.

Bathing Girls Now

Hollywood, Feb. 3.

Craig Hutchinson will produce two comedy shorts for Big Four with Bud Jamison and Perry Murdock as leads.

Hutchinson's idea is a line up of bathing girls, not so new.

"Yellow Ticket" Remake

Hollywood, Feb. 3.

Fox will dig the old meller, "Yellow Ticket" from the files for early remake. Talk is that Elissa Landi will be given her first real chance in the femme lead.

Same studio made it silent.

LAEMMLE STAYS WEST

Hollywood, Feb. 3.

That trip east for Carl Laemmle, Sr., looks off. He heard about a flu epidemic in New York and decided to stick on the coast.

His eastern representatives will come out here for a conference.

Type Comer

Hollywood, Feb. 3.

Tiffany's "X Marks the Spot" can't get started Feb. 10, as announced.

James Whole, directing, started casting and found all the types he wanted for gangsters were playing newspaper reporters in Howard Hughes' "Front Page."

Counterfeit Theatre Tickets Found on Men Under Arrest in Pa.

Reading, Pa., Feb. 3.

A quartet of men, believed to have conducted theatre ticket counterfeiting in Shamokin on an extensive scale, was arrested there by the police after a lengthy probe. Counterfeit tickets to numerous theatres in Shamokin were found on the men. All are said to have confessed at a preliminary hearing before a justice. They are now in jail awaiting trial.

For some time discrepancies in ticket sales and number of stubs checked up with cash receipts have worried theatre managers. Close examination at one theatre showed the ticket stubs were counterfeit. When other managers were informed, the same explanation made clear the nature of troubles along this line at their houses.

HARRY COHN TOO TOUGH, COLUMBIA DEAL FADING

Harry Cohn has proven too tough for A. C. Blumenthal to do business with or through, it is said. That has sent the Blumenthal-Columbia deal into a fade.

Blumenthal has been negotiating with Joe Brandt, Col's pres., to buy his Col stock holdings on a condition Harry Cohn remain as Col's general producer under a contract for five years.

That's where Harry's toughness came in. He holds Col stock too. Blumey's idea was to supplant Brandt as pres, if and when.

Writers' Renewals

Hollywood, Feb. 3.

Vincent Lawrence, recently returned to Paramount, has been given a new writing contract for three years.

Edward Goodman, stage director, also will be renewed by Par.

Marcus Returning

Hollywood, Feb. 3.

Lee Marcus goes east Friday (6) to take up his office as president of Pathe.

PIOUS ACCEPT FILM SUBSTITUTE

Experiments in Texas of Sermon, Singing and Organ from Screen Give Promise—Portable Equipment to Be Replaced by Permanent Wire—Talkers Added to Bring Children

MINISTER PRAYER ONLY

Dallas, Feb. 3.

Sound screen is being taken seriously by Texas churches. Experiments have been conducted here and in Houston with favorable reception from the pious. Program consists of sermon, choir, organ, etc., with regular pastor of church having only prayer to deliver.

According to Presbyterians behind the movement to get the kids back to church, plan is to produce the shorts on a large scale, to provide each church with regular weekly program for six months. Further ambitions are to bring in some names for the song stuff and provide serials with a story angle. "King of Kings" and "Ben Hur" are mentioned for the church screens. Another flicker is of story of Christ, ready for release as serial in 12 episodes.

Presbyterian education board all set to invest a six-figure outlay into the revolutionary idea to put it on a large scale. Present equipment used is of portable type, but, if idea clicks, the churches will be wired and acoustically treated, same as the film houses, with projectors for both disc and film sound.

Several of the shorts are ready for distribution.

REPORT WM. FOX AFTER CAMERA CO. CONTROL

Hollywood, Feb. 3.

William Fox is reported buying in further on the Mitchell Camera Co. with hopes that he will ultimately secure control.

Up to the present it is understood that he has about 40% of the outstanding Mitchell stock.

Denial by R. & R. of Sale To Franklin-Hughes

Dallas, Feb. 3.

According to E. H. Rowley, exec. of Robb & Rowley, circuit in Texas, no deal has been closed with Harold B. Franklin that would link R. & R.'s string of 75 with the new west coast chain.

Rowley admitted that a Franklin representative had been dickering for the indie loop, but intimated that the Franklin-Hughes offer was not satisfactory.

Trans-Lux Trying Out 15-25 Show Grinds in N. Y. and East in March

Trans-Lux, headed by Courtland Smith and a subsidiary of Radio Corp., it is said, will try out its proposed scheme of 60-minute grind store show picture programs around New York during March.

One of the first of the Trans-Lux places to open will be at Madison avenue and 59th street. Another Trans-Lux show place is at Broadway and 49th street. Each will have 299 seats, probably the customary capacity of all Trans-Lux houses, owing to local theatre regulations. Fronts are given especial attention in furnishing, as inviting entrances.

Trans-Lux price scales for downtown houses will be 25c at all times. In neighborhoods it likely will be 15c daytime and 25c at night. No report on exact program has gotten about, although at first, it is said, the program will contain shorts, only, including a newsreel.

Smith, when a Fox exec, promoted the present Newsreel (Embassy) at Broadway and 46th street, the single all-newsreel house so far successfully operating in this country. Embassy's all-time price is 25c.

Academy Easing Into Theatre And Distribution Fields With Perhaps Arbiter Status Soon

Hollywood, Feb. 3.

It's not a wild impossibility that the Academy of Motion Picture Arts and Sciences may eventually extend its arbitration usefulness, as applied to actor-writer-producer disputes in studios, to the fields of distribution and theatres.

Initially organized as strictly a studio production proposition, with settlement of internal disagreements over contracts among its duties, lately the Academy has veered in the direction of distribs and theatre operation but so far without monetary support from those branches. Whether the side excursions from production routine means the beginning of further jurisdiction over distribution and exhibition is somewhat a matter of conjecture among Academy observers.

Some opinion exists that the Academy might be the medium through which arbitration may be returned to the industry in relations between distributor and exhibitor.

The Hays organization, with which the Academy closely cooperates, lost power of arbitration through the recent U. S. Supreme Court ruling tossing out the old standard exhibition contract and its compulsory arbitration.

Trying to keep away from subjects that might be construed as an encroachment of the Hays office and the Film Boards of Trade, the Academy so far has stepped into distribution and exhibition on matters mostly technical. Lately the Academy took on its shoulders industry politics through speeches and other propaganda around the country designated to offset impending unfavorable legislation, censorships, etc.

Co-operation

In this work the Academy has had the closest co-operation of Hays and may in future take a more active part in general industry problems without stealing too much thunder from the M. P. P. D. A. or the local Producers' Association. It has supplied exhibs with technical data for better operation, recently mailing 25,000 copies of the standard release print worked out, without charge to theatres. Now the Academy is looking into the noiseless recording question with intention of devoting considerable work toward aiding exhibs on equipment and operation.

BANCROFT HANGING

Top Offer so Far $80,000 Picture From Par—His Lowest, $100,000

Hollywood, Feb. 3.

Two months have elapsed since he washed up under his contract with Paramount and George Bancroft is still unattached. All studios so far have refused to pay the money asked, ranging from $100,000 to $200,000 a picture. After wanting $130,000 from Par and getting the cold shoulder, Bancroft came down to a reported $100,000 with Warners but nothing's doing as yet.

Paramount was willing to go as high as $80,000 a picture and WB as high as $75,000. Meanwhile other studios felt out, have not come forward with offers.

It is declared a possibility that Bancroft and Par may yet get together, but it will have to be on terms previously advanced by Par.

Indie Owners Get Manager Berths in New Franklin Chain

Hollywood, Feb. 3.

In rounding up houses for the Hughes-Franklin circuit many pressen owners will remain in local charge of the theatres they have been operating independently. There will be cases where the circuits own managers will be put in, but depending on the local situation and set-up.

First complete unit has been established in Kansas City with eight houses. The H-F circuit has bought the Oak Park, Bagdad and the six Murray theatres.

Divisional offices for the H-F midwest territory will be established in Kansas City.

Earl Crabb, formerly with F-WC, has been appointed Seattle division manager.

STUDIO SQUAWKS OVER F-WC'S STAR PLUGGING

Los Angeles, Feb. 3.

Fox-West Coast's recent inclination to bill and advertise pictures according to its own ideas rather than official producer billing has run up against opposition from the Fox studio on "East Lynne." Studio took exception to F-WC's billboards in which Ann Harding's name was above the title as star in twice the size of "East Lynne."

The Harding name was supposed to have been in one-half the size of the main title, with Clive Brook and Conrad Nagel getting their names printed in letters of equal size.

Mrs. Strauss Out

Mrs. Florence Strauss, scenario editor of Fox, has resigned, effective Saturday (7). No successor named so far.

Mrs. Strauss has been with Fox over a year. She formerly held a similar post with First National.

Sprague Shifted

Hollywood, Feb. 3.

Chandler Sprague, who directed three films for Fox, has been permanently shifted to the scenario department, of which he was the former head.

He has been assigned to work on an original for the new Fox program.

NERVY GIRL LAUGHS OFF BANDIT—HE RUNS

Binghamton, N. Y., Feb. 3.

Poking the muzzle of a revolver through the grating of the Binghamton theatre ticket office Saturday night, a bandit demanded of Mrs. Chloris I. Evans, treasurer, "Come on, hand it all over."

Mrs. Evans gave the stick-up artist a dirty look and coldly told him, "Go on and shoot, if you want to."

After a moment's hesitation he turned and fled. So, too, did his companion who had been covering the doorman with a gun.

Police failed to find any trace of either man.

David Cohen, manager, attempted to praise Mrs. Evans for her courage.

"Off that stuff," she commented.

High Price Alibi

Hollywood, Feb. 3.

Universal admits Metro is negotiating for "Strictly Dishonorable" but is asking more than Metro is willing to pay.

High price set by U is only an alibi, as the Laemmles are sold on "Strictly."

Chevalier to $80,000, Par, This Wk.; Roxy in at $75,000 Current Term; "Cimarron" SRO at $2 Globe, $19,400

Broadway pictures got a normal weather break to start this week, though a cold snap which arrived Monday (2) may affect grosses more or less before the next Friday (6) switch.

The way the films left the barrier Friday (30) it looked like Chevalier was cramming them into the Paramount, with the Strand still enjoying "Little Caesar" on its fourth week.

In the case of the Strand there are all kinds of symptoms of a $30,000 or better week, and the feature may hang over for a fifth to establish a run record at that theatre.

The Frenchman seems practically sure of pulling the big Publix stand through to around $80,000.

"Seas Beneath" lacks a real punch for the Roxy after opening, and indications are for $75,000 this week, pretty light. "Resurrection" surprised at the Roxy last week by getting $90,400, despite the cricks not being any too gentle with it.

The grind policy at Warners has been a happy thought so far. "Going Wild" knocked off $10,000 on the first week of the new policy, with trade holding to make that figure feasible for the current week as well.

"Fighting Caravans" will only stay slightly over two weeks at the Rialto, making way for "Devil to Pay," which will close its $2 stay at the Gaiety Sunday (8), to open at the Rialto Feb. 12. Covered wagon film, which Paramount has been rushing into action around the country to head off "Cimarron," only got about $33,700 its first week, and this week won't be much beyond $26,000. This draws no "A" on the Rialto's report card.

"Bat Whispers" was not happy on its sojourn at the Rivoli, and "Lincoln" is current for a lone week which doesn't promise to beat $22,000. Anything in the 20's is not fancy for the Publix Broadway twins during the initial fortnight of any picture. Rivoli will next get "Hell's Angels" for a pop-priced run, the booking being a friendly gesture to Metro, which requested that "Rango," animal picture, be held out until "Trader Horn" is well on its way at the Astor. This M-G film premiered for its $2 run last night (3).

The Mayfair is still in need of a sock picture to make them definitely take notice that the house is on the street. "Cimarron" would have done it, but the Ferber screen interpretation is two-dollaring at the Globe—and how! Radio's big film is going clean at all performances with the exploitation campaign on it apparently influencing at least one critic to write her review in a similar vein. Film's first full week clocked $19,400, capacity, and nailed $8,200 on the past weekend.

"Illicit" is doing well for itself at the Winter Garden, figuring to get another $25,000 this week, nice enough at this stage of its run. "Bachelor Father," at the Capitol, won't be as strong as ordinarily thought, although its indicated pace of $65,000 for this week will be satisfactory.

Estimates for This Week

Astor — "Trader Horn" (M-G) (1,120; $1-$2) (1st week). Opened last night (Tuesday); much expected from this one by Metro.

Capitol—"Bachelor Father" (M-G) (4,620; 25-85-$1.50). Marion Davies film current and not entirely fulfilling expectations, but $65,000 is okay here if short of holdover command, and house practically sure to hit this total; last week, second of "Reducing" (M-G), got $63,700, giving that picture a fortnight sum of $139,300, sweet music.

Criterion—"Reaching for Moon" (UA) (800; $1-$2) (6th week). Eased off some, but going along satisfactorily; no mention of departure date or successor.

Cohan — "Love Habit" (BIP) (1,137; 25-50-75). Not any different for financial returns than many of its British predecessors; British International turns house over to Chaplin this week for "City Lights" opening Friday (6) with a $10 premier and then immediately into a pop priced grind.

Central—"Girl From Reeperbahn" (Sonor) (916; $1-$1.50) (1st week). On twice daily basis and rated best film this house has had since turned over to independents; German-made film in native tongue; lines on week-end looked like $3,000 week-end.

Globe—"Cimarron" (Radio) (1,065; $1-$2) (2d week). Acknowledged smash continuously selling out; $19,400 first full week, all house can hold; intended to stick to $1.50 top, but demand so strong 12 rows now priced at $2; house not selling certain quota of seats alongside aisles because of poor sight line; ticket agencies have taken four weeks' buy of 300 nightly.

Gaiety—"Devil to Pay" (UA) (808; $1-$2) (7th week). Highly rated film now in final week; closes Sunday (8) to open at the Rialto Feb. 12; excellent run with sparkling word-of-mouth; last week did around $12,000.

Mayfair—"Royal Bed" (Radio) (2,200; 40-$1). Currently on its way to a very ordinary week at about $21,500; "Millie" (Radio) due in this Friday for as long as it can stay; last week, the second for "Beau Ideal" (Radio), low on $17,000 giving this film a light $41,500 fortnight.

Paramount—"Finn and Hattie" (Par) (3,664; 65-85-$1). Chevalier on stage and that's main item this week; pace is indicative of $80,000 for Frenchman; splendid week assured, however, though house paying film star plenty. Last week "Gang Buster" (Par) got $68,300 with Jack Oakie, okay and big leap over Bow's preceding "No Limit" figure.

Rialto — "Fighting Caravans" (Par) (2,000; 40-65-85-$1) (2d week). Lacks punch for this district, and will move out for incoming "Devil to Pay" (UA) Feb. 12; Gary Cooper western won't better $26,000 this week and last week, its first, only $33,700 not enough on this corner.

Rivoli—"Lincoln" (UA) (2,200; 40-64-84-$1). Only in for this week and not much hope of going beyond $22,000, light. "Hell's Angel's" (UA) next for grind run and then "Rango" (Par).

Roxy — "Seas Beneath" (Fox) (6,200; 50-75-$1.50). Doesn't shape as better than $75,000 entry, not good here. Last week "Resurrection" (U) surprised at $90,400 in the face of poor reviews.

Strand — "Little Caesar" (FN) (2,900; 25-50-75) (4th week). May set house mark by sticking fifth week; looks like $30,000 this week after a $36,500 third stanza; splendid showing; Joe Plunkett used to take off for Havana when one of these came along.

Warners—"Going Wild" (WB) (1,100; 50-75) (2d week). Inaugurated grind policy here and will about equal first week with another $10,000; fair enough.

Winter Garden—"Illicit" (WB) (1,418; 35-85-$1) (3d week). Doing well for itself and quite apt to nab around $23,000 this week; preceding seven days ran up $26,500.

Midland-Main Street Neck and Neck This Wk. at $18,000 Gait

Kansas City, Feb. 3.

The Midland and "New Moon" and the Newman with "Fighting Caravans" staged a nifty advertising battle, plus the Mainstreet hitting strong for "Resurrection." So customers were not in the dark as to where to find their favorite kind of attraction.

The Newman closed Clara Bow's "No Limit" after the Thursday (29) matinee to make room for two special preview performances of "Caravans," which drew heavily and gave the house a nice start.

Estimates for This Week

Loew's Midland—"New Moon" (M-G) (4,000; 25-50). Picture given considerable advance publicity and opened strong; fans apparently liked music for a change; should get around $18,000; last week "Inspiration" (M-G) $20,700.

Mainstreet — "Resurrection" (U) (3,200; 25-35-50-60). Pretty heavy for some of the Mainstreeters, but with a strong stage show topped by Peter Higgins, a fav here, proved good box office; first three days big and balance looks as if will hold up nicely for $18,000; last week "Beau Ideal" (Radio) $15,800.

Newman — "Fighting Caravans" (Par)((1,890; 25-35-50-60). Abundance of extra publicity plus two special preview showings Thursday night gave picture running start; next three days were good and remainder of week will be okay for $12,500; last week "No Limit" (Par) $9,000.

Royal—"Once a Sinner" (Fox) (840; 25-35-50). They like Dorothy Mackaill here and picture got away to good start Friday; however, fell off later; $4,200; last week "Gang Buster" (Par) $4,100.

Pantages—"Midnight Special" (2,200; 25-50). Stock burlesque policy with feature pictures thrown in continues to draw; with the extra midnight show at $1 returns encouraging; $9,000; last week "Hello Sister" and $8,200.

TRIBUTE

Entertaining Washington's social elite and MEYER DAVIS' MUSIC have been synonymous for eighteen years—a tribute to the progressiveness of this internationally known orchestral organization.

Recent engagements: Ball for the Italian Ambassador, January 24th; Ball for the Dutch Minister, January 31st; Bal Boheme, Washington's annual Artists' Frolic, February 2nd.

GARBO ON WAY TO $43,000 IN DETROIT

Detroit, Feb. 3.

Garbo and "Inspiration" are causing this week's picture house commotion at the Michigan although it doesn't look as if she'll equal her past grosses at this house.

Among the holdover films are "Reducing," in its third and final week, and "Devil to Pay," which is apt to stick for a third.

Estimates for This Week

Michigan (4,045; 35-50-75)—"Inspiration" (M-G). House has been slipping away of late and even Garbo can't overcome this local psychology, but she'll do well this week which looks very much like about $43,000; last week "Illicit" (WB) and Aaronson's Commanders only $31,900, surprisingly low.

Fox (5,100; 15-25-50)—"Men On Call" (Fox). Edmund Lowe has been playing this house too often to pack them in; indications are for $33,000 this week; last week $33,800 with second week of "Man Who Came Back" (Fox).

Fisher (2,300; 35-50-75)—"Painted Desert" (Pathe). Western minus cast names to draw is not galloping and $18,000 will about be the total; last week "No Limit" (Par) did $18,900.

R-K-O Downtown (2,700; 15-25-50)—"Resurrection" (U). Doing poorly and doubtful of getting more than $9,000 this week; last week with "Beau Ideal" (Radio) also $9,000.

United Artists (3,300; 35-50-75-90)—"Devil to Pay" (UA) (2d week). Should get around $15,000 this week on holdover as successor to $20,300; that's nice coin here and may stay third week.

Paramount (3,000; 35-50-75) — "Reducing" (M-G) (3d week). Looks like it will finish run to $14,000 this week; first film in months to stay so long; last week was $19,800.

State (3,000; 15-25-50)—"Mothers Cry" (WB). Not important and the evidence hints at $8,000 for current stand; better than previous week anyway.

'NO LIMIT' MAY BEAT $30,000 THIS WK. BUFF

Buffalo, Feb. 3.

Business pretty fair on current week with the Buffalo particularly strong with "No Limit."

Estimates for This Week

Buffalo (Publix) (3,400; 30-40-65)—"No Limit" (Par). Ted Lewis, stage unit. Topnotch show and 100% amusement value from heavy angle; looks like best gross in a month, $30,000 or better.

Century (Publix) (3,400; 40-60)—"Hell's Angels" (UA). Second week of first pop price run here; picture held up in good shape for $11,000 last week got $16,100.

Hip (Publix) (2,400; 40-60)—"Fighting Caravans" (Par) and vaude. Got good play from fans and will do close to $20,000.

Great Lakes (Fox) (3,400; 25-35-50)—"Passion Flower" (M-G). Picture short of recent offerings at this house; good all-round show, with previous week's peak business still holding over; indicates $22,000, fair.

'Father' Looks Good for $50,000 in Phila. This Wk.; 'Caravan's' $20,000

Philadelphia, Feb. 3.

Mastbaum and the Fox look to be in for good weeks, the former with "Bachelor Father" and the latter showing "Man Who Came Back." The Mastbaum, celebrating "Birthday Month," ought to be around $50,000 again, while the Fox, from its strong start, should hit $30,000 this week, a nice figure.

Estimates for This Week

Mastbaum (4,800; 35-50-75)—"Bachelor Father" (M-G). Birthday celebration for house plus Marion Davies on screen and Irene Franklin on stage; strong combination should be close enough to $50,000; may even beat that total a little; when stage "names" come in here now, units switch to the Earle.

Stanley (3,700; 35-50-75)—"Hell's Angels" (UA) (2d week). Had big first week and should hit $16,000 on holdover; previously at Aldine for twice daily showing, film enjoyed tremendous first week there, after which bottom dropped out.

Fox (3,000; 35-50-75)—"Man Who Came Back" (Fox). Started like house afire past week-end despite bad reviews; combination of stars and title figure; gives every indication of a $30,000 week.

Keith's (1,800; 35-50-75)—"Fighting Caravans" (Par). Got good notices but started only moderately; has outside chance of building to around $20,000, fair.

Boyd (2,400; 35-50-75)—"Reducing" (M-G). After unusually strong first week eased to $18,000 on second and may stay a third; if so first triple for house this season; that $18,000 well ahead of what films have been getting here on second weeks.

Stanton (1,700; 25-65)—"Criminal Code" (Col). Mild start and does not indicate more than a single week despite management's attempt to capitalize on "Big House," which broke records here last fall; "Code" will be around $13,000.

Earle (2,000; 25-65)—"Right of Way." With Gene Dennis, psychic girl, attracting plenty of attention on stage and held for second week, house should approach $21,000 this week.

Karlton (1,000; 50)—"Viennese Nights" (WB). Started well here after a dismal showing at the Aldine for $1,50; maybe $5,000 here.

Arcadia (600; 50) — "Sea Legs" (Par). Only doing fairly and about $4,000 indicated.

B'klyn Par. Will Top $50,000 Again This Wk. Met Hints at $28,000

Brooklyn, Feb. 3.

Knocking the audiences for a row at the local Paramount is Charlie Davis and band who came in cold from Indianapolis with only a few days' exploitation before the debut. House is playing "Finn and Hattie" with good attendance over the week end and should be around $55,000. Fox this week has "Men on Call" and fat stage show. Offered "Men Who Came Back" last week, holdover, for about $30,000.

Strand is in its third week for "Little Caesar," first time in history of local house that a film has been held three weeks.

Estimates for This Week

Paramount—"Finn and Hattie" (Par) (4,000; 35-50-75). Critics pleased with this comedy; stage show a knockout with Charlie Davis band replacing Rudy Vallee; Davis' stay here looks good and this week ought to go to $54,000; also last week "Royal Family" (Par) got $55,000.

Fox—"Men on Call" (Fox) (4,000; 25-35-50-75). Big stage show and should do about $35,000; last week "Man Who Came Back," $30,000 for 2d week.

Strand—"Little Caesar" (FN) (2,200; 25-50-75). Now in third week, house holdover record, and picture easing down; will be around $19,000 but doubtful of staying fourth week.

Albee—"Resurrection" (U) (3,248; 35-50-75) and vaude. Near $23,000.

Loew's Met—"Paid" (M-G) and vaude (3,577; 35-40-50-75). Looks like big $28,000 this week.

'ANGELO' ON WAY TO $18,500 IN COLUMBUS

Columbus, Feb. 3.
(Drawing population, 475,000)

Business looking well up, due to heavy publicity and advertising campaigns by all downtown theatres after poor showing last week. Critics turned bright-eyed for a change and lauded all the shows.

"Little Caesar" is putting the Grand near top for its size. Favorable advances had much to do with this. "Reducing" drew better than most light material—Marie Dressler big favorite here. Jules Bledsoe drew heavily at the Ohio, and censor's cuts of "Blue Angel" failed to draw more than passing notice.

Majestic, pop price house, still on upgrade despite only fair offerings for past two weeks. Getting regulars.

Estimates for This Week

Ohio (Loew-UA) — "Blue Angel" (Par) and unit (3,074; 25-50). Marlene Deitrich helping a lot but plus Biedsoe extra draw; near $18,500 will be best in weeks.

Palace (Keith) — "Gang Buster" (Par) (3,000; 25-50). Looks better than fair, probably $14,500.

Broad (Loew-UA) — "Reducing" (M-G) (2,500; 25-50). Hot ads a help but players are big draw here; good for $14,500.

Grand (Neth) — "Little Caesar" (FN) (1,100; 25-50). First film to turn them away at this house in some time; matinees light, however; promises $8,300.

Majestic (Keith)—"The Big Fight" (Sono) and "Royal Bed" (Radio) split week (1,100; 15-30). Right for the house at $4,400.

'Min and Bill' at $4,600 Is Strong in Topeka

Topeka, Feb. 3.
(Drawing Population, 85,000)
Weather: Warm and Clear

Walker Whiteside with his "Chinese Bungalow," here for two performances and Topeka's only road show of the season, got $2,500 for matinee and night in the Novelty. It was about half capacity. Scale ran to $2.50 top.

Topeka, being a Monday opening, town estimates are for last week.

Estimates for Last Week

Grand (1,400; 50) (Fox). Slapstick title of "Min and Bill" (M-G) drew, but it was the picture that got the word of mouth advertising; $4,600, good.

Jayhawk (1,500; 50) (Fox)—"Right to Love" (Par). Did fair business the first three days getting $1,900; "Three French Girls" (M-G) needed all the help a 14-piece colored stage band could give it, making week's total, $4,500, only fair.

Novelty (1,200; 35) (Fox)—"The Cat Creeps" (U) five days. Business started excellent on strength of heavy plug, but when Topeka found out it was "The Cat and Canary," which it had seen four times before, biz fell off to $1,100.

3 P'T'LAND SITES ALL NEAR $13,000 THIS WK.

Portland, Ore., Feb. 3.
(Drawing Population, 400,000)

Fox-Portland, Inc., and FWC have divided operation of local holdings, with FWC taking back the Paramount and Rialto, virtually in opposish to Fox-Portland's Broadway, United Artists and Hollywood. Floyd Maxwell heads the FWC end, with joint exploitation handled from J. J. Parker's Fox-Portland office. Situation is peculiar since the Fox-Portland gave up its F. & M. stage shows, big drawing card, to the FWC Paramount. But two managements appear to be working in harmony.

Paramount did well with "No Limit" last week, cashing in on free Bow publicity. Got around $13,500 and follows currently with "The Gang Buster" (Par), which is also doing well.

Broadway had only a fair second week for "Man Who Came Back" (Fox), getting around $8,000, but "New Moon" (M-G), current, opened big and is a likely winner. United Artists did big with the first week of "Devil to Pay" (UA), around $11,000, and film is now holding strong on its second week.

Orpheum topped the town last week with "Cohens and Kellys in Africa" for a big $15,000. Has "Beau Ideal" (Radio), well exploited, this week and is going strong. Music Box fair last week with "Ex-Flame" (Tiff), around $5,000, and this week "Divorce Among Friends" (WB) is also fair. Rialto did poorly last week with "One Night at Susie's" (FN), near $3,000; house is not popular; is packing up this week with "Men on Call" (Fox).

Estimates for This Week

Paramount (Fox) (3,500; 25-60)—"Gang Buster" (Par). Registering well; also F. & M. stage show; good program will be around $14,000.

Broadway (Fox-Portland) (2,000; 25-60)—"New Moon" (M-G). Started big and likely to hold to $13,000.

Orpheum (R-K-O) (2,000; 25-60)—"Beau Ideal" (Radio). Well exploited and got over; also vaude; seems on its way to fair $12,000.

United Artists (Parker-Fox) (1,200; 25-60)—"Devil to Pay" (UA) (2d week). First week $11,000 and holdover looks good for $7,500.

Music Box (Hamrick) (2,000; 25-50) — "Divorce Among Friends" (WB). Should be near light $4,000.

Rialto (Fox) (2,000; 25-50)—"Men on Call" (Fox). Will do a little better with this current film; $4,500.

Minn's Musical Flock

And Doing Fairly—"Inspiration" Currently 'Way in Front at $27,000 Pace

Minneapolis, Feb. 3.
(Drawing population, 500,000)

Greta Garbo and "Inspiration," at the Minnesota, is this week's outstanding magnet, with weak opposition.

Flood of musicals seems to have hit town. "One Heavenly Night" is at the State and "Lottery Bride" is at the Lyric. State also had one last week, "New Moon," which, however, did business and was liked. Other two seem to please, but are not exceptional draws.

In their second loop runs "Hell's Angels" last week and "Lightnin'" this week strong enough box office to cause the Grand to play them for a full seven days instead of the customary half week.

Good exploitation by the Orpheum is helping to hold trade to an almost even keel, although "Resurrection" is not clicking strongly. "Fighting Caravans," at the Century, got only lukewarm notices and returns are not up to standard, despite clever publicity.

An all-Swedish talker, "For Hennes Skull," in its second week at the Seventh Street, is proving a box-office knockout.

Estimates for This Week

Minnesota (Publix) (4,200; 75)—"Inspiration" (M-G) and Publix unit, "Putt-Putt." Garbo an outstanding draw here and pulling them in again; stage show also pleased; indications of $27,000, good; last week, "No Limit" (Par) and Lillian Roth in person, around $25,000.

Century (Publix) (1,600; 75)—"Fighting Caravans" (Par). Gary Cooper is building up here, but this picture, at 75c a throw, is not quite there; will do about $9,000, fair; last week "Devil to Pay" (UA), around $12,000, good.

Orpheum (R-K-O) (2,890; 50)—"Resurrection" (U) and vaude. Picture leaving much to be desired, but vaude satisfactory; trade here holds at a pretty even level; near $11,000 will be fair; last week "Beau Ideal" (Radio), about $12,500.

State (Publix) (2,200; 60)—"One Heavenly Night" (UA). Picture fairly satisfactory; second musical in successive weeks; local fans unacquainted with Evelyn Laye, but she is well liked; about $9,000, fair; last week, "New Moon" (M-G), about $9,500.

Seventh Street (R-K-O) (1,400; 50)—"For Hennes Skull." All-Swedish talker, first to reach this big Scandinavian community, a corking magnet; originally booked in for half week, management holding it over for another full week; around $5,200, good; last week, "Charley's Aunt" (Col), first half (second loop week), $2,500, good; last half, "For Hennes Skull," $3,200, big.

Lyric (Publix) (1,300; 40)—"Lottery Bride" (UA). Pleasing fairly well; may get $4,000, fair; last week, "The Gorilla" (FN), about $2,700.

Aster (Publix) (900; 35)—"Great Meadow" (M-G). If around $2,200, satisfactory; last week, "Under Suspicion" (Fox), around $2,400, satisfactory.

Grand (Publix) (1,100; 35)—"Lightnin'" (Fox). Second loop run. Holding for entire week instead of usual half week; about $3,800, good; last week, "Hell's Angels" (UA), second loop run, also held for entire week, although only booked in originally for four days; around $4,000, big.

TACOMA HOLDS OWN

'No Limit' Near $6,800 and 'Caesar' on Way to $6,400

Tacoma, Feb. 3.
(Drawing Population, 125,000)

Entire west slope of Washington has been hit by rain and Tacoma is included. Dampens biz here a little with attractions running about average.

Report of more logging camps opening and mills running is good tonic to offset wet weather.

Estimates for This Week

Broadway (Fox) (1,500; 25-50) "No Limit" (Par). Clara Bow helped make this a better week; looks good for $6,800, okay; last week, "Part Time Wife" (Fox) grossed around $5,600, not so good.

Orpheum (R-K-O) (1,500; 25-40-50) "Little Caesar" (FN) and Vaude. Smash program for those who like this type; first showing for "Caesar" in northwest; looks like $6,400; last week, split, "The Royal Bed" (Radio) and vaude, about $5,400, good.

Blue Mouse (Hamrick) "One Heavenly Night" (UA). Biz up a little; picture liked and should do $2,700; last week, "Big Boy (WB), $2,000 for six days, off.

Rialto (Fox) (1,200; 25-35) "Man Who Came Back" (Fox). Farrell and Gaynor teaming again and okay for biz, $2,900; last week, "Paid" (M-G), around $2,400.

$40,000 for Garbo, Fox-'Scandal' $28,000 At Warfield—Frisco

San Francisco, Feb. 3.

This is a Fox theatre week among the downtown picture theatres. Practically all of the houses under its banner are copping top grosses and general prosperity.

Orpheum and the Golden Gate are both below par and Warners is hitting only a fair stride.

Estimates for This Week

Fox (5,000; 50-65-75-$1)—"Inspiration" (M-G). Away to heavy opening with Garbo and retained healthy pace; around $40,000.

Warfield (Fox) (2,672; 50-65-90)—"Scandal Sheet" (Par). Plus great stage show drew banner crowds from jump and kept up speed; above $28,000.

Paramount (Fox) (2,698; 35-50-65-$1). Reopened Saturday after remodeling with big campaign which jammed theatre for first two opening days; these got $7,000 apiece; will probably do $30,000 on week.

California (Fox) (2,200; 35-50-65-$1)—"Reducing" (M-G). Moved down from Fox for continued run; clicking at profitable pace, $15,000.

St. Francis (Fox) (1,375; 35-50-90)—"Des Teufels Feiertag" (Par). All-German and about average, which is $6,000.

Orpheum (R-K-O) (2,270; 35-50-65)—"Beau Ideal" (Radio). Diving in second week; bare $5,000.

Golden Gate (R-K-O) (2,485; 30-40-50-65)—"Oh, for a Man" (Fox). Picture and vaude dropped; $14,500 is disappointing.

Warner Bros. (WB) (1,365; 30-50-60)—"Viennese Nights" (FN). Fair stride; management claims $11,000 gait which is satisfactory.

HARRY GOURFAIN Presents
FRANK GABY
Playing Paramount Publix
ABE LASTFOGEL—WM. MORRIS OFFICE
JACK CURTIS—R-K-O
HARRY FOSTER—ENGLAND

Swedish Film Draws

Minneapolis, Feb. 3.

When everybody else passed up "For Hennes Skull," all-Swedish talker for this Swede leaning town, Morgan Ames, R-K-O district manager here, took a chance on it by putting it into his 7th Street theatre for half a week. Held over for the full week and will give the house one of its best seven days' gross in a year.

"Town" Keaton's Next

Hollywood, Feb. 3.

While Buster Keaton will be busy the next several months making foreign versions, Metro is losing no time preparing his next regular picture.

Story, an original tentatively titled "All Around Town," is now being ironed out by Paul Gerard Smith and George Landy. Charles Reisner may direct it.

Grosses for This Week

Estimated grosses of pictures on these pages are for the current week, starting either Jan. 29, 30 or 31, according to the house policy.

Formerly "Variety" printed gross estimates for Last Week, or the week before publication. Hereafter they will be for the current week, weekly. Only exceptions are those films playing twice daily runs, considered this week's, to be on a Monday to Sunday basis.

Change to estimates of grosses weekly in "Variety" is made to keep the estimates up to date across the country.

Estimates for This Week as printed herewith are mainly based upon the week-end business as an indicator for the full week. Allowance and comment will be made for unusual business breaks, such as weather or other arising conditions.

"Variety" estimates are intended to report the result of a picture in the various key centers listed. They do not contemplate a complete coverage of all towns, but of sections. Exact figures are not guaranteed, but the estimates are reliable as an indicator of the trend in the territory for which the estimate is given.

Cincy $10,000 Better This Week

Week-End Started Well—"Gang Buster" Going to $27,000

Cincinnati, Feb. 3.
(Drawing Population, 700,000)

First three days' business of current week at downtown picture houses indicated takings of 10 grand better than last week. Albee's opening day was biggest Saturday (31) the house has had since taken over by R-K-O.

Estimates for This Week

Albee (R-K-O) (3,300; 35-75)—"Gang Buster" (Par). Vaude. Jack Oakie and dandy stage fare will pull a hefty $27,000, biggest in some time; last week "Part Time Wife" (Fox) and neat bill, registered good $25,500.

Palace (R-K-O) (2,700; 30-50)—"Scandal Sheet" (Par) will be big at $18,500; last week "No Limit" (Par), $15,000.

Capitol (R-K-O) (2,000; 30-50)—"Illicit" (WB). Looks like $14,000; last week "The Lash" (FN), $12,000, fair.

Lyric (R-K-O) (1,400; 30-50)—"Little Caesar" (FN). Should do $11,000 this week; last week "Royal Family" (Par), fair at $11,700.

Keith's (Libson) (1,600; 30-50)—"The Payoff" (Radio). Underworld melodrama and better than average, $6,500; last week "The Dancers" (Fox), fair at $5,300.

Strand (R-K-O) (1,350; 25-50)—"Paid" (M-G). A repeat and $6,000 pace; last week "Madonna of Streets" (Col), usual at $4,700.

Family (R-K-O) (1,140; 25-40)—"Captain Thunder" (WB) and "Ex-Flame" (Tiff), may do $4,000; last week "Westward Bound" (Ind) and "Under Suspicion" (Fox), low at $2,500.

INDIANAPOLIS IS STILL BATTLING—$19,000 BEST

Indianapolis, Feb. 3.
(Drawing population, 450,000)

Packing their ballroom to hear McKinney's Cotton Pickers and Paul Whiteman's orchestra last weekend, the Indiana theatre continued to get light attendance for its vaudeville. "Free Love" this week is helping business somewhat, but not up to where the management wants it.

Lyric is still giving the Indiana keen competition.

Estimates for This Week

Indiana (Publix) (3,300; 35-50-65)—"Free Love" (U). Francis X. Bushman topping stage. Won't increase average; $19,000.

Circle (Publix) (2,600; 25-40-50)—"Kismet" (FN). Good appeal, with little better than normal business; $9,800.

Loew's Palace (2,800; 25-35-50)—"New Moon" (M-G). Had fair opening but picked up; normal at $10,000.

Apollo (4th Ave.) (1,100; 25-35-50)—"Sit Tight" (WB). Will be okay at $5,900.

Lyric (4th Ave.) (2,000; 25-35-50)—"Fair Warning" (Fox). Extra good week indicated with four local girls, who have been on radio, pulling up gross to $11,800.

Ohio (Publix) (1,400; 15-25—"Naughty Flirt" (FN). Seems normal at $2,100.

"Doorway to Hell" Running At $43,000 Rate in Chi This Wk; "Devil" Looks Like $24,500

"Inspiration" Starts Fast and Will Get $13,000 in Louisville

Louisville, Feb. 3.
(Drawing Population, 500,000)
Weather: Freezing

There's nothing like Garbo for a strong draw here and the State got away to a fast start over the week-end that looks like about $13,000 for the current week. Strand has an exceptionally strong attraction in "Sit Tight" (WB) and $7,600 is indicated. Outside of these two and the National balance of the houses expect their average takes.

Last week Jack Turner was held over at the National for $15,750, good. A "Month of Stars" is current at the National with Joe Mendi, Tiffany chimp, the first stage attraction. Chic Sales has been set for next week and the idea looks like it will bring in dough. House should gross $14,000 this week.

Estimates for This Week

Alamo (4th Ave.) (1,100; 15-25-40) "Oh, for a Man" (Fox). Reg Denny and Jeanette MacDonald lack any particular punch; may do $4,500; last week "Other Men's Women" (Fox); $3,900.

Brown (Brown) (1,509; 15-25-40) "Ten Cents a Dance" (Col). Barbara Stanwyck is building nicely but her films are too far apart for best results; good though, and should do near $4,800; last week, "Beau Ideal" (Radio) and $4,100.

Mary Anderson (R-K-O) (1,387; 30-50) "Along Came Youth" (Par). Buddy Rogers again not too forte at $4,300 pace; last week, "Gang Buster" (Par) fair at $4,800.

National (Bass) (2,300; 15-25-40-50-60) "See America Thirst" (U). Joe Mendi, Jr., and F. & M. "Green Devil" Idea looks like $14,000; last week, "Lion and Lamb" (Tiff.) on for $15,750, very good.

Rialto (R-K-O) (2,940; 30-50) "Royal Family" (Par). Swell entertainment but fair receipts indicated, $5,100; last week, "No Limit" (Par) only average, $4,800.

State (Loew) (3,252; 35-50) "Inspiration" (M-G). Garbo means cash; will do $13,000; last week, "New Moon" (M-G) did well, $11,900.

Strand (4th Ave.) (1,865; 35-50) "Sit Tight" (WB). Brown and Lightner started at $7,600 rate; last week, "Free Love" (U) for average, $5,300.

'ANGEL' IS MONTREAL'S CURRENT RAVE—$19,000

Montreal, Feb. 3.
(Drawing Population, 600,000)

Peak of pre-Lent season being reached this week and looks like holding for the next fortnight. Better pictures are largely the answer and somewhat better employment conditions are helping. French play at legit house left field open for films throughout city with scarcely any other attractions going.

Palace had one of its best week-ends in months on "Blue Angel." Current week on this picture should be $19,000, easily the best in town.

Capitol's double feature, "War Nurse" and "For the Love o' Lil," not so good, fans preferring other shows. If $14,000 reached by end of week it will be about the limit. Only fair. Loew's naturally fell off after great excitement of Siamese Twins, but "Billy the Kid" and fair vaude stood off any serious drop. Neighborhoods doing better.

Estimates for This Week

His Majesty's (CT) (1,600; 75-$2.50) (legit).—"Topaze." Usual French comedy that comes here every so often; good Paris troupe makes it different; $10,500.

Palace (FP) (2,700; 40-75)—"Blue Angel" (Par). Literati swell mobs of average fans with resultant pace, $19,000; very good.

Capitol (FP) (2,700; 60)—"War Nurse" (M-G) and "For the Love o' Lil" (Col). Dropped prices pulls down gross; indicates $14,000; not so good.

Loew's (FP) (3,200; 35-60)—"Billy the Kid" (M-G). Just the picture for a combo house and held after kiting previous week. Should do $17,000.

Princess (CT) (2,300; 35-60)—"Devil to Pay" (UA) (2d week). Still a rave, with fans taking encores; $12,000 this week, with total for fortnight close to $30,000.

Imperial (FP) (1,900; 25-40)—"East Is West" (U) and "Naughty Flirt" (WB). Fair at $5,000.

Roxy (Ind.) (600; 50)—"Big Pond" (Par, in French). Fair at $2,800.

Chicago, Feb. 3.

Flock of draw pictures in town are hot competition for each other. They are dividing loop picture money in fairly good sized chunks.

"Inspiration" looks as if it will get the largest pay load, drawing at the Oriental after a tremendous week at the Chicago where it did $58,000, the biggest week in that house in many months. Oriental is easily on the winning side with the Garbo flicker, giving the doubtful house two straight weeks of good trade.

For the first time since "Alibi," a gang war picture made good in the loop, "Doorway to Hell" clicking at McVicker's. Picture is running under much the same legal protection as did "Alibi," shown under an injunction restraining the cops from interfering after the censors had banned the flicker. "Doorway" went to court after being turned down by the board, where B. & K. secured a mandamus forcing the cops to issue a permit.

"Hell's Angels" is back in the loop and is bringing back the losing Orpheum. House has been going pretty badly of late, with "Sunny," the week previous showing nothing.

Show Starters

George Bancroft is doing all right at the Chicago with "Scandal Sheet" in spite of weak notices, while Ronald Colman, drawing somewhat better reviews is bolstering the United Artists after a slow start with "Devil to Pay." Fight for ace position this week is between "Devil to Pay," "Scandal Sheet" and "Doorway to Hell." Latter picture broke the opening day record, and on its first two shows played to 4,400 people, which means filling the house twice by one p. m.

Estimates for This Week

Chicago (Publix-B. & K.) (4,000; 50-75-85)—"Scandal Sheet" (Par), stage show. George Bancroft, local fav, meant more than picture at the start; notices only lukewarm; competition stiff throughout the loop but at present pace will do better than fair for around $42,500; "Inspiration" (M-G) was a bullseye last week, banging out a tremendous $58,400.

McVicker's (Publix-B. & K.) (2,200; 50-75-85)—"Doorway to Hell" (FN). Exhibitors here were about convinced that gang pictures were death at local spots, then this one came through; very big and will be near $43,000 on first week.

Oriental (Publix-B. & K.) (3,200; 50-75-85) — "Inspiration" (M-G), stage show. After a wow week at the Chicago picture will again click off good stay here, at $31,500; Last week "Gang Buster" (Par) helped house to a good $35,500.

Orpheum (Warner) (650; 40-60)—"Hell's Angels" (UA). House comes back with a definite smash picture, and though it's a second loop run money plentiful from the start; should do an excellent $5,200 this week; "Sunny" (FN), last week, was pretty bad at $2,300.

Palace (RKO) (2,300; 50-75-85)—"Once a Sinner" (Fox), vaude. With Trixie Friganza on stage and Dot Mackaill on screen, house currently started off on right foot; will be near $25,000; "Royal Red" (Radio), had to contend with a weak stage lineup last week, and skidded to $24,000.

Roosevelt (Publix-B. & K.) (1,500; 50-75-85)—"Blue Angel" (Par). After a good first week at $25,000, picture dropping off and second week will be just fair, $17,000; "Royal Family" (Par) replaces.

State-Lake (RKO) (2,700; 50-75-85)—"Resurrection" (U). Started big but went into decline; sticks for 12 days, going out to make room for the national release of "Cimarron" (Radio); "Resurrection" for 12 days good at $34,000.

United Artists (Publix-UA) (1,700; 50-75-85) — "Devil to Pay" (UA). This week's feature started weakly but notices helped to build tremendously on week-end; first week will be about $24,500; last week "Bat Whispers (UA) dove in second week here to $11,300.

Woods (Jones) (1,200; 30-60)—"Costello Case" (Sono-WW). House has cut prices but it didn't help; censors originally banned it, and in order to get it through the exchange took a flock of cuts that spoiled it for the reviewers; weak at $7,600; "Boudoir Diplomat" (U) replaces tomorrow (4).

Hiers' Mother Dies

Hollywood, Feb. 3.

The mother of Walter Hiers, picture actor, died Jan. 27 in Hollywood.

Hiers was in Omaha on a Publix tour. He arrived for the funeral Saturday (31).

"City Lights" and $50,000, 1st Wk., L. A.; "Caesar" Terrific, $56,000, 2 Houses; "Trader Horn" Big, $32,600 at $1.50

Los Angeles, Feb. 3.
(Draw pop, 1,500,000)

Flock of outstanders punctuating this week's grosses, most notable of which is the Chaplin world premiere of "City of Lights." It is expected to hit $50,000 and should easily go over $40,000. A $10 premiere gave it a good start with $18,000 Friday night (30).

For straight weekly grosses the Paramount's $26,000 with "Fighting Caravans" will lead the town, overshadowing by far the competitive western at the State, which with "Great Meadow" is going poor for $17,000. This is its worst weekly business in months.

A not unexpected disappointer was "Royal Family," at the Criterion, at $12,500 opening week it is decidedly off. The absence of screen names is reflected anew in the scarcity of attendance, since it is well established that they buy nothing out here but celluloid personalities. That was the reason the Paramount welcomed shifting this one into an FWC house.

"Trader Horn" with $32,600 on 2d week is sturdy business at the Chinese, but the Carthay died away to $5,400. As anticipated, "Little Caesar," playing day and date at both Warner houses for two weeks, is clicking sensationally, with $30,000 indicated at the Hollywood and $27,000 at the Downtown.

Estimates for This Week

Carthay Circle (Fox) — "Lightnin'" (Fox) (1,506; 75-$1.50) (5th—final wk.). Terrile windup with only $5,400. "East Lynne" opened today (3).

Chinese (Fox) — "Trader Horn" (MGM) (2,028; 50-$1.50) (2nd wk.). Corking at $32,600, with advance sale.

Criterion (Fox)—"Royal Family of Broadway" (Par) (1,600; 25-75) (1st wk.). Poor start and only for $12,500. "Man Who Came Back" last week got $5,800.

Egyptian (UA-Fox) — "Paid" (MGM) (1,800; 20-65). Strong here at $5,500. Helped further by stage show. Last week "Reducing" got $7,300.

State (Loew-Fox)—"Great Meadow" (MGM) (2,024; 25-$1). Hollywood Hillbillies, minor radio act, on stage not helping this western. The $17,000 is poorest gross in months. Last week "Passion Flower" got $23,000.

Orpheum—"Beau Ideal" (RKO) (2,279; 50-75) (2nd—final wk.). Placed at $3,500 for final six days. Last week's figure was $6,800. "Cimarron" opening Feb. 6 for run with elaborate prolog. This is blowoff for straight pictures at the Orpheum, with stage trimmings hereafter for everything.

Pantages (Fox) — "Part Time Wife" (Fox) (2,700; 20-40-65-90).

(Continued on page 14)

'DEVIL'S' $23,500 PACE IN PROV. THIS WEEK

Providence, Feb. 3.

Blizzard and zero weather are giving the film houses here a tough handicap this week, but all seemed to have good openings with an excellent chance of picking up later in the week.

While all stands reported capacity for the week-end, the State with "Devil to Pay" had a tremendous crush.

Estimates for This Week

Loew's State (3,500; 20-50)—"Devil to Pay" (UA). Tremendous weekend biz.; with such a start house ought to go close to $17,500; last week sensational $25,100 with "Inspiration" (M-G).

Majestic (Fay) (15-50)—"Princess and Plumber" (Fox) and "Men on Call" (Fox). Town bugs on double features and house did excellent week-end biz; should do slightly over $13,000; last week Dietrich wowed them for $14,000 in 'Morocco" (Par).

R-K-O Albee (2,500; 15-50)—"Resurrection" (U). Silent version still fresh in minds here, and with strong competition seems doomed for low $7,000; last week's also down at $9,000 for "Beau Ideal" (Radio).

R-K-O Victory (1,600; 15-50)—"Command Performance" (Tiff) and "Caught Cheating." Opened well Thursday (29) but on the downward slide; may get near $4,200; last week house 'way off with "Oh, for a Man" (Fox) at $6,000.

Paramount (2,200; 15-50)—"Fighting Caravans" (Par). Fair opening and may be lucky to grab light $12,000; Clara Bow last week in "No Limit" (Par) close to same figure.

Fay's (1,600; 15-50) — "Truth About Youth" (FN) and vaude. Looks like a fair $7,000 this week; "Mounties," last week, managed to take in about same.

'Caravans' $5,000 Looks Like Birmingham Leader

Birmingham, Feb. 3.
(Drawing population, 325,000)

Birmingham needs a tonic that will put the show going idea back into the heads of the locals. Past four weeks have been weeks and weaks. Beautiful weather has done much to kep them away.

Bookings have been arranged so that one week every theatre in town has comedy and the next they all have drama. This week situation better along this line.

Estimates for This Week

Ritz (R-K-O) (1,600; 25-40)—"Just Imagine" (Fox). El Brendel well liked here but business has been falling off lately; $4,500.

Alabama (Publix) (2,800; 25-35-60) — "Fighting Caravans" (Par). These horse oprys are nearly always fair here; $5,000.

Strand (Publix) (800; 25-35-50)—"Gang Buster" (Par). Jack Oakie good for a fair week; local acts have bolstered this house some; $3,500.

Empire (Wise) (1,000; 25-35-50)—"Truth About Youth" (FN). Good title for theatre due to being on pathway from downtown high-school; $4,500.

Trianon (R-K-O) (600; 15-25)—"Cohens-Kelleys in Africa" (U) and "Royal Bed" (Radio). Good for a matinee on split policy; evenings only fair; $1,500.

SNOW MUFFLES BOSTON; ON W'K END—VERY COLD

Boston, Feb. 3.
(Drawing Population, 850,000)

Heavy snowstorm Friday and Saturday (30-31), which passed on to leave only intense cold in its place on Sunday, put a crimp in any film getting away to a flying start. It's warmed up since, but the snow is still keeping a lot of people away from the picture emporiums.

Last week, with Rudy Vallee, and the resultant publicity on the grapefruit throwing, the Metropolitan rolled up a big $54,000. This week, with George Bancroft's "Scandal Sheet," it doesn't look as if the big site will beat $40,000.

State got under way this week nicely despite weather conditions, "New Moon" showing some strength and indications of a $20,000 week, which will be quite satisfactory in lieu of conditions.

Smaller houses about town were not only hit by the storm, but are also enticing via mediocre bills.

Estimates for This Week

Met (Publix) (4,380; 50-75). "Scandal Sheet" (Par). Week-end storm impaired chances, but should do around $40,000; last week with Vallee on stage and heavy publicity over rumpus in theatre, house rolled up strong, $54,400.

Loew's State (4,000; 30-40-50). "New Moon" (MG). Made a good showing on first leg of week's journey and should get around $20,000, okay under conditions; last week house enjoyed tremendous patronage with "Inspiration" (MG)), the Garbo drawing $30,300 to this till.

Keith's (RKO) (4,000; 35-50-60). "Little Caesar" (FN) (2d week). Holdover week will be only slightly below openir g stanza, $18,500; last week this film got $19,700.

Keith-Boston (RKO) (3,000; 50-60). "Royal Bed" (Radio). Current week's prospects just fair, which means $14,500.

Fenway (1,360; 30-60). "Ex-Flame" (Tiff). Has to fight elements and shapes as $6,000 total this week; fair.

Uptown (1,700; 30-60). "Fighting Caravans" (Par). Is not doing anything here and will only be around $5,000; poor.

Scollay (Publix) (2,562; 35-50-60). "Illicit" (WB) and vaude. May do fair. $12,000 this week.

Olympia (1,962; 35-50-50). "Fighting Caravans" (Par). Western appears to have better chance here than at Uptown; can reach $7,000 the way it's moving, and that's not bad.

Fox's Drama Society

Fox employees have organized a dramatic society, open to all members of the organization.

Club intends to produce one-act plays, in the theatre atop the new building.

'MAN'S' BIG FOX START PREDICTS OVER $30,000

Washington, Feb. 3.
(Drawing Population, 450,000)

'Man Who Came Back," at the Fox, and "Easiest Way," at the Palace, are both running in front this week.

Estimates for This Week

Columbia (Loew) (1,232; 35-50)—"Reducing" (M-G). Second week headed for $9,000; last week ran about $14,000.

Earle (Warner) (2,244; 25-30-40-60-70)—"Illicit" (WB). Current week started off with indications of $20,000; last week "Other Men's Women" about $17,000.

Fox (Fox) (3,434; 15-25-35-60)—"Man Who Came Back" (Fox). Looks as if it will better $30,000 on strong start. Last week "Blue Angel" had terrific opening but slid off during week, ending in only fair business considering opening; $23,500.

Palace (Loew) (2,363; 25-35-40-60-75)—"Easiest Way" (M-G). Doing right well and should get about $23,000 current week; last week "Bachelor Father" (M-G) not up to usual, possibly $20,000; Hearst campaigns seeming to lose their edge.

Rialto (P) (25-30-50-60)—Getting back to old figures, "Aloha" current, won't do over $8,000 while last week "Boudoir Diplomat" (U) looked like $6,500.

Keith's (R-K-O) (1,875; 35-50)—"Royal Family" (Par). is causing interest but week does not seem to be headed for any exceptional gross, maybe $11,000; last week "Gang Buster" (Par) near $8,000.

PITT IS LAZY, 'LOVE' $25,000 AT PENN

Pittsburgh, Feb. 3.
(Drawing Population, 1,000,000)

Weak start this week in most of the main stem spots. Indicates only an average week, if that. Last week was fairly well up but it's doubtful if the pace can be maintained.

"Right to Love" drew mixed notices at the Penn and will ease a few grand to around $25,500. Chatterton has so far failed to mean much around here. Vaud - film at the Davis with "Other Men's Women" and no punch headliner, won't better $9,000, not good. "Criminal Code" is holding up nicely at Warners in its third week. Should do around $10,000, and marks first time in two years a picture has been held at this site for so long.

Estimates for This Week

Aldine (Loew's) (1,900; 10-25-35-50)—"Passion Flower" (M-G). This week first at reduced admission scale, down from straight 35-50 tag, and expected to bolster a bit; looks like $5,200; last week, "Oh, For a Man" (Fox) brodied to $4,500 or under.

Davis (WB) (1,850; 25-35-50)—"Other Men's Women" (WB) and vaude. With no punch headliner, experiencing some difficulty and will be low at $9,000; last week Benny Rubin on stage and Dorothy Mackaill on screen in "Once a Sinner" (Fox) proved b. o. combination; 'way up at $12,800.

Enright (WB) (3,700; 25-35-60)—"Other Men's Women" (WB) and Dick Powell stage show. Maybe $10,500; started nicely but slipped; "Once a Sinner" (Fox), last week, fine at $13,500.

Fulton (Shea-Benham) (1,750; 10-15-25-35-50) — "Painted Desert" (Pathe). Hailed as world's premiere and will pull this site up to near $6,000; probably on strength of Helen Twelvetrees although Bill Boyd got featured billing; last week "No Limit" (Par) indicated Clara Bow is pretty well washed up around here; maybe $4,000.

Harris (WB) (1,800; 10-20-30-40)—This stand is feeling the vaudfilm competition from the Davis; "Fair Warning" (Fox) and vaude around $5,000 this week, up a little from $4,800 with "Lion and the Lamb" (Col) last week.

Penn (Loew's-UA) (3,300; 25-35-60-75)—"Right to Love" (Par). Doesn't look so hot at $25,000 pace; Ruth Chatterton not strong b. o. figure here and picture drew mixed notices; last week "New Moon" (M-G) below expectations at $27,000.

Sheridan Square (R-K-O)—"Painted Desert" (Pathe). Day and date with downtown will be satisfactory at $4,100; little neighb stand draws fairly steady trade and this film liked moderately well; last week way down with "No Limit" (Par) at $3,200.

Stanley (WB) (3,600; 25-35-60)—"Part Time Wife" (Fox). Did $16,000 for five days and out tonight (Wed); first time house has ever pulled film before week was up. "Sit Tight" (WB) next.

BOW HITTING $16,000 CLIP—SEATTLE OKAY

Seattle, Feb. 3.
(Drawing Population 450,000)

Current week is hitting a fair clip, but attractions are not up to the preceding features. That the town is picture shopping is more true than ever.

Last week "Reducing" was just the kind of hokey stuff that it's easy to look at and laugh. It put more people through the turnstiles than any seven day period had ever had at the Paramount, but new record not hung up because prior admish prices were 60 cent general instead of a dime lower as now. But it was a big week and "Reducing" goes to the Fox for an extended run. It is now playing.

"New Moon" was the other magnet. Orpheum a little off, but next week "Cimarron" and heavy billing for same.

Clara Bow, this week at the Paramount, started okay and seems heading for a good week. "Moon" continues at the Fifth. Three weeks' run of "Devil to Pay" ended strong at Music Box and "Illicit" started with great campaign and biz good.

Estimates for This Week

Paramount (Fox) (3,106; 25-60). "No Limit" (Par). Started off big, then slowed; dandy stage show with Hermi King band oke; looks like $16,200; good; last week "Reducing" (MG) and what a week! Very big at $21,000.

Fifth Ave. (Fox) (2,500; 25-35-50). "New Moon" (MG). First half of week, then "Royal Family" (Par), on new policy of 10 day runs instead of two weeks; will do near $9,300; okay. Last week, "New Moon," seven days, good, $11,800.

Fox (2,500; 25-50). "Reducing" (MG). The two-bit gag until seven p. m. getting 'em in droves; now here from Paramount; near $8,100; good; last week not so hot, "Once a Sinner" (Fox) and light at $6,700.

Blue Mouse (Hamrick) (900; 25-35-50). "Outward Bound" (WB). Called the "Perfect picture" in advertising; fantastic and some liked it; will get $5,000; okay; last week "Ex-Flame" (Tif) got $3,000; not good.

Music Box (Hamrick) (1,000; 25-35-50). "Illicit" (WB). Good exploitation and should do $8,300; very good; last week, third of "Devil to Pay" (UA), oke at $4,500.

Liberty (Jensen-von Herberg) (2,000; 15-30). "Fighting Through" (Tiff). Steady biz here for $7,000, neat; last week big with "Costello Case" (Sono), $7,100.

Orpheum (RKO) (2,700; 25-60). "Beau Ideal" (Radio). Good vaude and improving b. o., indicates $10,300; nice; last week below par with "Cohens-Kellys in Africa" (U), though kids found is great; around $9,000.

Newark Slows Up After a Big Week; 'Flower' Near $18,500

Newark, Feb. 3.
(Drawing Population, 850,000)
Weather week-end: Fair

Opening was strong at the Branford, Proctor's and Loew's this week. Last week broke the record at the Branford with "Little Caesar." "Paid," at Loew's, was also big.

Estimates for This Week

Branford (WB) (2,350; 25-40-50-65)—"Right of Way" (FN) and stage show. Expensive show but indicates about $22,000, good enough; last week "Little Caesar" (FN) to a record $32,000.

Capitol (WB) (1,200; 15-25-35-50)—"Mother's Cry" (WB). Looks like $3,800 for this second run; last week "Min and Bill" (M-G) only $2,500, bad.

Terminal (Fox) (2,000; 30-50)—"No Limit" (Par). Clara apparently can't pull in a weak picture; maybe $8,000; last week "Man Who Came Back" (Fox). (2d week), about $12,000, good for a holdover.

Little (Newark M. P. Guild)—"Ungarishes Liebeslied" (Ufa). About $1,750, fair; last week "Der Tanz Geht Weiter" (WB) German version poor and hereafter only originals to be played here, $950.

Loew's State (2,800; 25-35-50)—"Passion Flower" (M-G) and vaude. Figures $18,500, good; last week "Paid" (M-G) a knockout on $27,500.

Mosque (WB) (3,281; 25-40-50-65)—"Bat Whispers" (UA). Looks like $9,000, poor; last week "Viennese Nights" (WB) same figure.

Proctor's (R-K-O) (2,650; 25-40-50-60)—"Resurrection" (U) and vaude. Opened okay and probably $16,800; last week "Charley's Aunt" (Col) didn't draw much, $16,700.

Last week "Hook, Line and Sinker" (Radio) also disappointed at $23,000.

Warner (WB) (2,000; 25-35-60)—Third and last week of "Criminal Code" (Col) currently holding nicely to probable $10,000; prison picture first in two years to be held for this length of time; first week around $14,000, second almost that; "Cimarron" (Radio) opens with splash midnight premiere next Sunday (8).

Expect 'Caesar' To Top $20,000 This Wk.—Balto.

Baltimore, Feb. 3.
(Drawing Population, 850,000)

Warners broke into part of the press here last week with an announcement of a projected big seater near the cross roads of the town's main shopping stems. This is a spot now monopolized by Loew's Century and the roof house, the Valencia. Warners want a downtown house—have for years. Forced to it they may build.

With departure of Hal Yates several weeks back the Century has been getting along with a resident m. c. In and out policy here ever since last season. Hippodrome, advertised for a foreclosure sale, is being lighted meanwhile by "Birth," the film that got a lot of extra added publicity gratis when Culture Films went into court to oppose the local Censor Board's eliminations—and won. Auditorium, dark last week, is lighted again to exhibit sound version of "Birth of a Nation." If opening pace is maintained it will be justified.

Only houses here getting off to week-end starts are Keith's, Rivoli, Auditorium and the uptown Metropolitan. Elsewhere it's a Monday noon start.

Estimates for This Week

Century (Loew)—"Little Caesar" (3,200; 25-60). Much is expected of this one, based on results elsewhere; should go over $20,000; Bow in "No Limit" (Par) last week did better than expected; about $18,500, or better.

Stanley (Loew-Stanley-Crandall)—"Inspiration" (M-G) (3,600; 25-60). If it tops same star's "Single Standard" in same house it will do $21,000 or better; "Reducing" (M-G)

(Continued on page 14)

DENVER WILL BE NEAR $19,000 THIS WEEK

Denver, Feb. 3.
(Drawing Population, 400,000)

Houses are not doing anything startling. Weather is like spring here.

Paramount figures for "Mother's Cry" should have been $9,200 instead of $6,700.

Estimates for This Week

Huffman's Aladdin (1,500; 35-50-75) — "Going Wild" (WB). This week will be near $6,000; last week "Once a Sinner" (Fox) poor at $6,000.

Denver (Publix) (2,300; 25-35-65)—"Inspiration (M-G). Looks like will do good $19,000; last week "No Limit" (Par) fair on $15,800.

Paramount (Publix) (2,000; 25-35-50)—"Fighting Caravans" (Par). Should be around $15,000; last week "Blue Angel" (Par) fair with $9,700.

Rialto (Publix) (1,040; 25-35-50)—"Only Saps Work" (Par). Probably around $4,500 this week; last week "Way for Sailor" (M-G) okay at $3,800.

Huffman's Tabor (1,900; 25-35-50)—"Bachelor Father" (M-G). Indicates $9,000 for current week; last week "Charley's Aunt" (Col) fair on $9,500.

NEW HAVEN FULL OF HITS—FOX PACE $16,500

New Haven, Feb. 3.
(Drawing Population, 300,000)

Practically every house shelters a hit picture this week. Makes it tough for customers to decide where to spend their coin.

"Inspiration" and "Little Caesar" both got away to strong week-end starts at the Fox-Poli and Roger Sherman, respectively.

Paramount (Publix) (2,353; 65)—"Fighting Caravans" (Par). Had a strong week-end and seems on way to $10,000; last week with "No Limit" (Par) house got $8,800.

Fox-Poli (Fox) (3,040; 65)—"Inspiration" (M-G). Doing swell business and may get $16,500, excellent; last week, "Criminal Code" (Col), okay around $15,500; house plays F. & M. units.

Roger Sherman (WB) (2,200; 60)—"Little Caesar" (FN). One of town's current leaders and evidence is for a $9,500 week, big; last week, "Devil to Pay" (UA), good at $8,100.

College (Fox) (1,565; 50)—"Great Meadow" (M-G). Pace indications are fair and signify total of $5,000; last week, "Passion Flower" (M-G), also moderate at $5,500.

Bijou (Fox) (1,536; 50)—"Silver Horde" (Radio) and "A Lady's Morals" (M-G). Probably $3,200 here, which is not good; last week with "Sea Legs" (Par) and "Once a Sinner" (Fox) light at $3,700.

EXTRAS INCREASE INCOME

Chandeliers and Gilt Nixed; New Houses Small and Simple

Chicago, Feb. 3.

Though the town is admittedly over-seated, three circuits are readying plans for additional houses. Publix and Warners are continuing their fight in the midwest, with two theatres apiece on their tentative list.

Lasker Bros., who have shot up into an ace position as one of the smaller circuit operators hereabouts, have plans on the fire for three houses in the neighborhoods. This will increase their list to nine.

All of the contemplated houses are under 2,000 seats, with the circuits satisfied it's impossible to consistently fill a larger number of seats week after week. Under the plans, the houses will hold 1,500 seats in the main floor alone. Designs will carry provisions for the possible addition of a balcony seating 500 if the trade proves larger than expected.

Fundamentals Only

Decorations on the new theatres are down now to the simplest sort. Operators are of the opinion that expensive chandeliers and extra-thick gilt are wasted money, since it's been shown that the show's the thing. Even the smaller grinds have quit trying to ape the deluxers on the flash. They are now satisfied if they can secure good acoustics, comfortable seats and decent ventilation.

Money is scarce, however, with the builders squawking that the circuits are squeezing 'em too hard on deals. Circuits are not building on their own, but will take houses only on the 20 to 25-year leasehold. And rental prices have fallen badly in the past two years. In 1928, where operators were paying rentals of from $60 to $80 per seat, they are now offering no more than $20 to $30 per.

TRUMP'S DRAMAS

Financing Six With Action for States Rights Market

Hollywood, Feb. 3.

Adrian Trump, who financed J. Charles Davis Productions, will produce six action dramas on his own.

Trump, putting up his own money, sees states rights distribution.

M-G CALLS OFF NEW SCHEDULE INCREASE

Hollywood, Feb. 3.

Metro in all probability will make 52 domestic feature talkers on the '31-'32 program, according to Irving Thalberg, instead of increasing the output over this year as was at one time considered. Advance info is that the foreign version program will get the increas , with total in French, German, Spanish and possibly Italian likely to go over 52.

Thalberg will sit in on new program conferences before taking that contemplated trip to Europe. He was figuring on getting away this month but now will not be able to make it until May or June. Meanwhile Norma Shearer (Mrs. Thalberg), who will accompany her husband, has "Free Soul" and another to make.

Metro will hold its annual sales convention in May, probably in Chicago.

COL'S "BLESS YOU SISTER"

Hollywood, Feb. 3.

Calling it "The Miracle Woman" instead of "Bless You Sister," Columbia has assigned Jo Swerling to an adaptation of the Alice Brady play for Barbara Stanwyck.

Frank Capra will direct.

Reorganizing R-K-O-Pathe

Starting on Coast With Studio Changes

Hollywood, Feb. 3.

Reorganization of RKO-Pathe is underway which, it is said here, will include a settlement of William Le Baron's contract as production head of Radio. Resignations of E. B. Derr, Pathe president, and Charles Sullivan, vice-president, have already been accepted.

A voluntary adjustment will be made of the Ann Harding contract to satisfy that star, and Warners and Constance Bennett will be formally notified that the Bennett-WB contract is without legal justification, Brown stated further.

Lee Marcus, new president at Pathe, will be relieved of sales and distribution duties at Radio, and will be succeeded in these capacities by Charles Rosenzweig. E. J. O'Leary will head the Pathe Exchanges, with Marcus executive directorial head.

Derr-Sullivan's Future

Hiram Brown states that the future of E. B. Derr and Charles Sullivan, who resigned early from Pathe, is indefinite, although it is likely they will become associated with Radio in production capacities. However, these two have received offers, with a probability that both may become attached to the Howard Hughes unit.

Relative to the Bennett-Warner deal, the attitude of Pathe is that Derr and Sullivan were not authorized to okay Miss Bennett's drift to the other company.

Some changes in production personnel have been made at Pathe, principal being the replacing of Harvey Leavitt, studio manager, with Harry Poppe, who was formerly Gloria Swanson's manager when at Pathe.

Fred Lally, in charge of Pathe shorts production and a vice-president of the company, has assumed Sullivan's duties as assistant to C. J. Scollard, who temporarily succeeds Derr. Lally also continues to supervise shorts.

New Pathe program will have 20 features, same as last season's, also the same number of shorts. Joseph Santley, whose contract as a director expired several weeks ago, is now out. Remainder of the staff under contract with the exception of Russell Mack, director, and James Saymour, writer, are reported sticking.

Studio execs say Ann Harding will do "Rebound" despite reports Ina Claire would be brought here for the lead role.

In New York

Product made under the new Pathe order will go out under the new name of RKO-Pathe according to insiders. Definite decision on a name, however, has not been made and is up to Hiram Brown, president of R-K-O still on the coast adjusting the new arrangements of the combo.

Indications point that the only exec which R-K-O may retain from among the Pathe heads will be Fred J. Lalley, John Flinn and C. J. Scollard. Lalley assumes the office of v.p. and general manager of the Pathe Culver City studios under Lee Marcus, new RKO-Pathe.

Whether Poole, Pathe treasurer or Lewis Innerarity secretary stick

(Continued on page 14)

BUT ONLY 10% WORK AT BEST

"Variety's" Exclusive Survey for 1930 Reveals Fewer but Better Jobs for Coast Mob—Average Pay Check Now $9.74—Tougher Every Year for Women and Kids

250,000 PLACEMENTS

By Ted Taylor

Hollywood, Feb. 3.

Jobs for extras get fewer and better. Not so many worked last year as did in 1929, but they got more money for working. The decrease in calls hit women and children. Jobs for men increased slightly.

The average number of placements each day last year by Central Casting Bureau was 692, or 28 less than in 1929. However, the average daily paycheck grew 61 cents to $9.74.

The extra's paycheck has increased consistently every year from the $8.46 average of 1926, in which year mob casting was first centralized under the wing of the Association of MP Producers, Coast auxiliary of the Hays organization.

The 1930 Mob

The 252,446 placements by Central Casting Bureau last year were divided as follows:—

	Placements.	Rate.	Wage total.
Men	71,042	$10.00	$710,420
Men	64,648	7.50	484,860
Women ...	37,221	10.00	372,210
Women ...	25,431	7.50	190,732
Men	22,379	5.00	111,896
Women ...	9,225	5.00	46,125
Men	7,778	15.00	116,670
Men	4,532	12.50	56,650
Women ...	2,579	15.00	38,685
Women ...	1,535	12.50	19,187
Boys	1,380	5.00	6,800
Boys	1,263	7.50	9,472
Girls	1,111	5.00	5,555
Girls	940	7.50	7,050
Boys	596	10.00	5,960
Girls	269	10.00	2,690
Boys	155	15.00	2,325
Men	115	3.00	345
Women ...	91	3.00	273
Girls	74	15.00 over	1,110
Men	51	15.00 over	1,167
Boys	36	12.50 over	450
Boys	7	15.00 over	175
Women ...	4	15.00 over	85
Girls	3	12.50 over	37
Girl	1	15.00 over	25

The peak year in number of jobs was 1927, when calls averaged 905 a day and the year's total was nearly a third of a million. Last year placements were just over 250,000. It was the worst of the five years in number of extras working.

Foregoing averages are on a 365-day basis. Leaving out Sundays the working day averages look better. Here's the detail for the last two years:

The Extra's Average Day

	Number In 1930.	Number In 1929.
Men	545	539
Women	243	275
Children	19	26
Totals	807	840
Average daily check...	$9.74	$9.13

Altogether the mob payroll in 1930 came to $2,460,012, and more than $1,000,000 of that went in $10 checks. $269,000 more was paid for overtime.

The paychecks distributed among every 100 extras were in this proportion:

	1930.	1929.
$10.00 checks went to.....	43	36
$7.50 checks went to.....	37	38
$5.00 checks went to.....	14	19
$15.00 checks went to.....	4	4
$12.50 checks went to.....	2	3

For children $5 was the year's minimum. One in three received $7.50, and one in five received $10 or more for its day on the set.

Of the 17,500 persons registered for extra work at the Central Casting Bureau, only 833 averaged one day's work or more a week throughout 1930. Of these 282 were women.

Only one out of 17,500 averaged a five-day week of extra work—a man, last year. In 1929 a woman was the lucky extra who worked five days out of seven. Last year only one woman averaged over three and a half days work out of seven.

About the same number of male extras had regular work as the previous year. The number of women regulars (working at least one day weekly), dropped from 374 to 282.

Details of the amount of work the most experienced extras obtained in 1930 are as follows:

Average weekly.	Men.	Women.
1 to 1½ days.....	191	121
1½ to 2 days.....	133	72
2 to 2 days.....	97	45
2½ to 3 days.....	65	30
3 to 3½ days.....	36	13
3½ to 4 days.....	18	1
4 to 4½ days.....	9	...
4½ to 5 days.....	2	...
5 to 5½ days.....	1	...
Totals	551	282

Most active week for the mobs came in May, when there were 7,143 placements in six days. Tuesday, May 13, was the biggest single day, with 1,728 extras working.

Lean November

November was starvation month. Its second week showed the year's low of 2,713 placements in six days. The five days of Thanksgiving week held only 2,624 jobs.

On the busiest day of the year there was work for less than 10% of Central Casting Bureau's entire registered list (17,500 names and photographs). On slow days less than 2% of the hopeful have a chance.

The $2,460,012 paid to extras in 152,446 placements in 1930 was divided as follows:—

Men	170,545	$1,482,007
Women	76,086	667,298
Boys	3,417	25,182
Girls	2,398	16,467
Totals	252,446	$2,190,954
Paid for overtime.		269,057
Total		$2,460,011

Operating cost to coast producers, underwriting the bureau, was 45 cents for each adult placed and 77 cents for each child placed in 1930. This handling cost is three cents more for adults than in 1929 and nine cents more than in 1928.

Central Casting is five years old, but the staff operating it has been functioning as a casting bureau for a number of years longer. Until 1925 it was an independent bureau known as Screen Service, with offices in downtown Los Angeles. Dave Allen had built it up to the largest and most efficient of half a dozen indies, and the coast producers' association brought it intact to Hollywood. Dave Allen is still in active management and most of the personnel has remained unchanged.

In the last five years the bureau has supervised the payment of $12,364,685 to extras. Placements for the period total 1,381,215. Here is the five-year record:—

	Earned by extras.	Placements yearly.	Average daily.	Average pay check.
1926....	$2,195,395	259,259	710	$8.46
1927....	$2,838,136	330,397	905	$8.59
1928....	$2,469,711	276,155	758	$8.94
1929....	$2,401,429	262,958	720	$9.13
1930....	$2,460,012	252,446	692	$9.74

Team on Gangster Story

Radio has Samuel Ornitz and Lester Cohen to write "Night Law," gangster yarn.

Company has taken "Love Affair," original by Melville Baker.

Europe Has 10,000 More Theatres Than U. S.; 3,000,000 More Seats

Building of picture houses in Europe has jumped about 35% during the past five years, bringing the total of theatres there now to 33,870, with a seating capacity of 14,185,506. This compares to about 22,650 theatres in the U. S. with a seating capacity of about 11,000,000.

Since 1926, the last time a picture house census was taken in Europe, 11,445 theatres were built, with capacity of 5,283,176.

Houses being built abroad are larger than they were. In 1926, European picture houses averaged 390 seats, today they average 420 seats.

These figures include every country in Europe. If Russia is counted out, since it laps into Asia, Europe would still have about 6,000 more picture houses than America.

Germany has the most of any European country with 5,267; Russia is next, having 5,200 houses.

Albania has the smallest number, three with a total of 1,400 seats.

England (this includes England, Ireland and Wales, and none of British possessions:) 4,226 theatres, with 2,200,000.

The figures for all the European countries are:

As Of Jan. 1, 1931

Germany: 5,267; 1,876,000 seats.
France: 4,221; 2,100,000 seats.
England: 4,226; 2,200,000 seats.
Italy: 2,800; 800,000 seats.
Russia: 5,200; 2,200,000 seats.
Spain: 3,000; 1,468,750 seats.
Sweden: 1,182; 200,000 seats
Belgium: 930; 300,000 seats.
Czechoslovakia:. 1,845; 400,000 seats.
Yugoslavia: 400; 104,000 seats.
Hungary: 524; 180,000 seats
Roumania: 568; 100,000 seats.
Austria: 869; 384,000 seats.
Poland: 631; 203,220 seats.
Greece: 230; 115,000 seats.
Demmark: 380; 80,000 seats.
Finland: 265; 50,000 seats.
Holland: 236; 90,000 seats.
Switzerland: 305; 70,000 seats.
Norway: 212; 60,000 seats.
Bulgaria: 131; 32,500 seats.
Albania: 3; 1,400 seats.
Turkey: 104; 37,000 seats.
Portugal: 130; 70,000 seats.
Lithuania: 83; 21,000 seats.
Luxemberg: 16; 6,780 seats.
Litvia: 45; 9,605 seats.
Monaco: 7; 4,150 seats.

Local Pride

Hollywood, Feb. 3.

Squawk came from the Chamber of Commerce of San Bernardino (Calif.), where Paramount went on location shooting slum scenes for "Skippy."

The C. of C. doesn't want the world to know San Bernardino has a slum.

Placements Off

Hollywood, Feb. 3.

Another bad week for extras although production activity continued at 32 features. Last week's placements of 2,729 were a slight improvement over the previous week, but is 44% below the average week of 1930.

Twenty-seven features carrying over this week, with possible starters numbering 12.

Brandt Balked on Trial In Blumenthal Clash

Appellate Division of the Brooklyn, N. Y., Supreme Court has reversed the order of the lower court giving a preference to the commission action of William Brandt against A. C. Blumenthal.

The action, brought in Nassau County, will now take its customary place on the calendar, to be reached for trial in due time.

Brandt is suing for $600,000, alleged to be one half the amount of commission received by Blumenthal for the latter's handling of the purchase by Fox Films of the 140 or so Metropolitan Greater New York theatres 18 months ago. Brandt pleads a 50% share of the commission amount through an alleged verbal understanding with Blumenthal.

Al Grey Moves

Albert Griffith Grey is affiliating with Talking Picture Epics, a company specializing in independently made productions and industrials.

Grey has resigned as vice-pres. of the company bearing his brother's title, D. W. Griffith, Inc.

1st Hispano-American Congress In Madrid in May—Much Talk

By Arthur Cardona

Madrid, Jan. 22.

First Hispano-American Cinematography Congress, will be held at Madrid next May. General agenda of matters to be dealt with by the Congress was approved at the preliminary meetings held on Nov. 24, 26 last.

A base for the policy of international protection as regards Cinematographic matters mutual guaranties to prevent and prosecute bogus editions of films produced in such countries as are represented at the Congress, within and outside such countries, and means for securing that Governments represented see that foreign firms will include in their sound news films Hispano-American events are among the objectives.

Consideration of custom tariffs, to unify them as far as possible, exercising a common action as regards editing in order to prevent inaccuracy and misconception in the plot of films dealing with the customs in a particular country or in the case of typical characters of any one country in the film; rules for the organization of a Hispano-American and an Ibero-American Cinematographic Confederation, rules to be considered as to film rental terms by the distributing firms, correctness and accuracy in language, talked or printed, in a film and consideration of the phonetic problems arising out of the talker are among several other subjects to be taken up.

UFA'S LIST OF FILMS FOR 2D HALF OF SEASON

Berlin, Jan. 22.

Ufa published its second statement for 30-31 productions. Seven pictures have been listed.

Charlotte Susa in Alfred Zeisler's production "D-Zug 13 hat Verspaetung" ("Express 13 Late.")

Heinz Ruehmann and Lina Deyers in the grotesque Erich Pommer production, directed by Robert Siodmak, "The Man Who Looks For His Murderer."

Kaethe von Nagy and Willy Fritsch in a picture directed by Hans Schwarz, Hans Pfeifler production, "Her Highness Commands."

Werner Krauss, directed by Robert Siodmak, in Erich Pommer's "Preliminary Examination."

Max Adalbert in the Bruno Duday production, "A Disagreeable Person."

Brigitte Helm and Willy Fritsch, directed by Gustav Ucicky, in Block-Rabinowitsch production, "In the Secret Service."

Educational picture by Colin Ross, "Attention Australia, Attention Asia."

Vocal Credits

Paris, Jan. 24.

Osso's second production, "Mystere de la Chambre Jaune" ("Mystery of the Yellow Room") has a new departure for over here, in the way of handling film credits.

Instead of having the names thrown on the screen, a voice is heard giving the name whilst the person mentioned is on the screen.

Cast players introduced in the same way. New idea was favorably commented.

Cuban Travelog

Havana, Feb. 3.

William Stoemer, president of the Tolorcraft Corp., arrived here yesterday in a special chartered plane with Lee Lipp, cameraman, R. J. Marshall, sound engineer, and Norman Brokenshire, CBN announcer.

They will make a sound and color travelogue here, with Brokenshire providing the gab.

"SAND" IN 2 VERSIONS

Hollywood, Feb. 3.

David Graham Fischer, coast publisher, and J. A. C. Graaf of Cape Town, will produce "Ropes of Sand," early California story, in English and Spanish versions.

Graaf leaves here tomorrow (4) sailing Feb. 10 for Europe on the "Bremen," returning in one month.

RADIO'S ROYAL QUITS

Try at Sydney No Go—Former Legit House

Sydney, Feb. 3.

Radio Pictures has given up its try at the Royal, Sydney, with films. Business pretty terrible.

Radio took the house over after it had made an indifferent showing with Williamson-Tait's legit attractions.

WIDE FILM COLD IN AUSTRALIA

Sydney, Feb. 3.

First showing here of Grandeur wide angle film created but a mild impression at Hoyt's Plaza for "The Big Trail" (Fox).

Australian exhibitors are cold on the idea, figuring it just a novelty and much too costly to install generally.

PUDOVKIN IN TROUBLE WITH SOVIET, OVER FILM

Moscow, Jan. 23.

One of the leading Soviet picture directors, Vsevelod Pudovkin, will soon visit the United States. He will observe new developments in the film field.

Pudovkin directed "Last Days of St. Petersburgh," "Mother," "Storm Over Asia," etc.

His latest picture, on which he worked for over a year, has been having much hard luck. It is titled tentatively "Life Is Good," but may get a different label. For the present the powers in this land of Soviets have raised many objections to the productions. It will either be considerably changed or censored into oblivion.

B. I.'s 9th Stage

London, Feb. 3.

British International has completed construction of its ninth sound stage, making its studio plant the largest in capacity in England.

Paramount, after acquiring a lease on British & Dominion's studio in Elstree recently, is expected to begin building additional stages on land adjacent, starting late this month.

The site here involved is said to have once been the subject of negotiations by Fox and Metro-Goldwyn.

U. T. Unit Pays 8%

Sydney, Feb. 3.

Victoria unit of Union Theatres has just declared a dividend of 8%.

"Lincoln" in London

London, Feb. 3.

"Abraham Lincoln" replaces "Hells Angels" at the Pavillion Feb. 16.

"Angels" has been falling down the past two weeks, after a hot run, and a second feature has been added to bolster it until taken off.

Titheradge Joins B. I. P.

London, Feb. 3.

Dion Titheradge, playwright, has accepted a writer's contract from British International.

Titheradge authored "The Shadow Between" for the screen, an original.

Mirande West

Yvres Mirande, French playwright, under contract to Metro, and on a three months leave of absence, returned to this country last week and left for the Coast Sunday.

He will continue work on French versions.

THREE JOLLY TARS

Harry Martin, Eddie Mills, Joe Kirk "Variety's" comment while at Loew's State, Los Angeles:
" . . . comedy that stopped the show."
Completing Fanchon and Marco tour with "Gobs of Joy" Idea.
This week, Fox Theatre, Brooklyn.
Next week Academy of Music and Audubon Theatres, New York City.

Personal Management
PADDY SCHWARTZ
SOL TUREK

ONLY 1 OF 6 FILMS ACCEPTABLE IN MILAN

Milan, Feb. 3.

Past week saw a half dozen new films ushered into Milan, all flopping, with but one exception and that is considered not too good. Exception was "Grey Eagle" (Par), at the Odeon. Got a good reception although the story seemed incredible, many in the audience feeling it impossible. Photography called out favorable comment. Harry Fleming's girl band here for the third week, still drawing well.

At the Corso is Moliere's "Medecin Malgre Lui" ("Doctor in Spite of Himself"), a Cines production. Petrollini is excellent as the comic, although he offends the public by descending to unnecessary vulgarity. A short subject which filled out the program is "Cortile" ("Courtyard"), with Petrolini and Paola Dria. Quite unsuitable, leaving house cold.

"Joyless Way," Greta Garbo's last silent befor going to Hollywood, now at the San Carlo, won't do the star any good. Story is short, incoherent and inconclusive, with audiences ready to start whistling and booing. Synchronized music didn't help.

"Dynamic Student," with Alice White, and 'Broadway Melody," with Charles King and Bessie Love, inexplicable duds, each withdrawn after three days.

"Quiet," Amsterdam Hit

Amsterdam, Feb. 3.

"All Quiet" is such a big success here it has been held over indef.

Opened at the Tuschinski in Rotterdam this week and looks like set for run there.

The Hague, Feb. 2.

Dutch government has received from Java a record of protests by resident Germans against the screening on the island of "Western Front."

Island officials required a screening of the subject for inspection and then turned down the protests and approved the release of the film.

English Merge Ratified

London, Feb. 3.

Amalgamation of British Instructional Films with British International Pictures was ratified at a stockholders' meeting today.

B. I.'s Scotch Author

London, Feb. 3.

Thomas Morrison, the Scottish author, has been placed under contract by British International. He will do stories.

Gen. Am. Distrib Tie-Up

Berlin, Feb. 3.

J. Goldmann, vice-pres. of Judea Film Co. of New York, is now in Berlin to arrange distribution tie-up for German product in America.

He is searching for European agents for his Yiddish talkers.

Inferior Spanish Films Cure Argentine of Anti-U. S. Prejudice

By Harry E. Goldflam

Buenos Aires, Jan. 20.

This is the end of the season here. Heat is intense. The theatres have practically all closed. So far out of Argentina's hundreds of halls, only two have cooling plant. It seems that any enterprising firm specializing in coolers might do worse than send a live salesman down here.

Metro's example last year was followed by all producers, with the result that we are having releases right through the hot weather. Paramount is releasing a new one a week at the Real Cine, one of the two with coolers, and so far the fans seen Clara Bow's "True to the Navy," Arlen in "The Light of Western Stars," and von Stroheim in "The Honeymoon." These films are doing moderately well, all things considered.

Fox is also releasing steadily, the 1930 "Follies" being at the Astral and doing so-so. United Artists is coming back with a lot of the old ones and also marking time fairly profitably, and Universal is still lapping the cream off "All Quiet," now in its third run and going strong.

The year just passed has seen just one picture to cheer about, "The Love Parade," the rest being medium to bad. Chevalier has mopped up the country, while Metro have also cleaned up with Laurel and Hardy, to-day Argentina's greatest drawing card bar none. The Idea announced Marie Dressler

(Continued on page 72)

DUTCH PREFER SILENTS

Augmented Orchestras with Non-Sound Get Better Returns

Rotterdam, Feb. 2.

A survey of releases here over the last few months indicates that the public responds better to silent product accompanied by augmented orchestras than it does to dialog pictures with synchronized score.

Two outstanding examples of the preference for silents were the films of Greta Garbo and the late Lon Chaney.

SCREEN PROBE IN CANADA OK'D

Ottawa, Feb. 3.

With the Privy Council at London handing down a decision confirming the validity of the Canadian Combines Investigation Act, the Department of Labor, Ottawa, has definitely instructed Peter White, K.C., to proceed with the inquiry into Famous Players Canadian Corp. and subsidiary companies, as well as various exchanges and the Motion Picture Distributors' Association of Canada.

The investigation was authorized four months ago. Much of the Famous Players' records have been examined, but the common talk was that it did not mean anything under the present Canadian statutes. The latter have stood the final test, and full authority has been issued Commissioner White to probe.

The chief complaint is against the screens of Canada under the domination of United States' interests.

The Canadian government has broken up both the druggists' and plumbers' combines on the ground that they were in restraint of trade and against the public interest.

11 Silents for Export

Hollywood, Feb. 3.

Metro is following the Fox lead and will return to shipping silent titled pictures into the foreign field. Studio has 11 pictures lined up for this treatment, several of which were originally intended for versioning.

First will be "Madame Satan" and "Jenny Lind." Former will be in all languages; the latter in all but French, for which language a version has already been made.

The 11 will go out retitled in the various languages but with a synchronized background and songs.

Metro will make dubbed versions in French, Spanish and German of "Dance Fool Dance."

"Alraune" Flops Again

Vienna, Feb. 3.

"Alraune," by Hans Heine, just shown here in a new talker version, not any more successful than a recent silent flop of the same book.

Probably because the demoniac qualities of the literary masterpiece can't be brought to a screen successfully.

Leading roles are badly handled by Basserman and Brigitta Helm, two of Germany's finest actresses.

Technically the film is below par.

Par's English Reel

London, Feb. 3.

Emmanuel Cohen is expected to arrive here soon to start Paramount's British Newsreel.

Personnel is being engaged here.

Tax Protest—Closings

Amsterdam, Feb. 3.

As a protest against raising of taxes recently, the Groningen theatres have been closed.

No reopening date set.

FRENCH SCREEN-PRESS HOOKUP NOW LOOMING

Paris, Jan. 24.

Recent opening of two sure seaters in Paris, deserves more attention than their seating capacity would indicate. One in the Cinema des Miracles, opened by Leon Bailby in the Intransigeant building. The other is the Cinema des Champs Elysee, run by "The Petit Parisien" in their Champs Elysees office. Bailby, who recently made a trip to America, is not only an important newspaper owner, but a man of many activities.

Apart from being himself a picture fan, he sees great possibilities if press and pictures play each others game. His Champs Elysees Miracles should be considered as only a first contact with the picture business for him, and it is to be expected that he will soon take a commanding position in French film affairs, due to his personal influence and popularity with the public.

The Petit Parisien venture is equally significant, as Mrs. Yvonne Dupuy, who runs that paper, is taking a keen personal interest in the theatre, and it may be considered as her making an experiment in the show business with a view to interesting herself in it more extensively.

RIOT OVER NEGRO BOY BIT IN 'AFRICA SPEAKS'

Berlin, Feb. 3.

Riot almost broke out in the UFA Pavillion at Hollendorfplatz during the showing of "Africa Speaks" (Col.). Scene showing a negro boy being torn to bits by a lion started the trouble.

A negro in the audience shouted such things were a disgrace to civilization. Others in audience took up the cry, supporting him and performance had to be stopped and the disturbers removed before the film was finished.

Understood that the British Embassy has asked to see the film to determine whether it is detrimental to the Colonial authorities in the Uganda district.

"Trader" Several Ways

Hollywood, Feb. 3.

Metro will make synchronized versions of "Trader Horn" in Spanish, French, German and probably Italian.

German is slated for first dubbing. Ullrich Sterndorff is engaged for the Teutonic dialog.

B'WAY LESSON FOR ENGLISH

BREWERS FEEL SUNDAY SHOWS IN ENGLAND

London, Feb. 3.

Opponents of legalized Sunday pictures have lined up 250 members of Parliament against a bill to permit Sunday films. It is due to shortly come up for debate.

The Sunday Observance Society is contesting the bill and going ahead with the recruiting of Parliamentary votes at high speed. Even if the bill passes the House—unlikely—it is regarded as certain that the House of Lords would throw it out. The upper chamber has power to do that.

Many members of the upper chamber are big stockholders in the breweries, whose earnings are kept down through the theatres being open on Sunday, which keeps idlers out of the saloons.

If the Sunday closing is enforced. 300 houses go dark in London and an additional 100 in the provinces. Heavy losses will be caused to the circuits and the independents.

Political wiseacres believe the only chance the bill has is to have it contain a local option provision giving municipal authorities power to license.

Meanwhile the houses affected by the recent court decision upholding Sunday observance, are open as usual, deciding to wait until officially notified they must close. A decision to that effect was reached at a meeting of independent exhibitors and circuit heads.

U'S EUROPEAN OFFICES OUT?

Paris, Feb. 3.

Al Zegler, European chief for Universal, sailed yesterday on the "Bremen," to a conference with Carl Laemmle on the advisability of continuing the company's chain of exchanges on this side in the absence of talker product to sell.

U has called off all foreign versions in consequence of the ban on "All Quiet" in Germany and other Continental territories of German leanings.

Strauss Says Biggest Danger in Talkers Is In Duplicating Ideas

Vienna, Feb. 3.

Oscar Strauss, who recently returned from Hollywood, says the greatest danger to the talkers is that they are becoming stereotyped. There are dozens of imitations, he says, of any successful picture, almost the minute it appears on the market.

Musically, Strauss says, films have passed a crisis. The day of musicless films with songwriters throwing in bits, is over, he says, with musical groundwork now supplied by capable composers.

Strauss is now engaged in finishing an operetta, "Peasant General."

Kohner Scouting for New U Talent in Europe

Hollywood, Feb. 3.

With Universal's foreign activity now at a standstill and no preparation made for future production, Paul Kohner, foreign production chief, is slated for a boat ride to Europe where he will scout for talent and material.

U also figures on Kohner as its white haired boy, if the decision is made to do any producing in Europe.

PROPAGANDA FILM

With Info on Egypt's Government's Tax Disbursements.

Cairo, Feb. 3.

Mohamed Kerim Zeinab, film producer her is making a new subject designed to further propaganda ends. Idea is to carry to the public an idea of the way official money is expended, the merits of the budget system and other angles.

Its purpose is to enlighten the people on where the money they pay in taxes goes and its disbursement for the public's well being.

EXPECT END OF QUOTAS IN TIME

Paris, Feb. 3.

So fast is the development progressing toward international production tie-ups that trade observers discern the probability the movement will sooner or later bring the end of all quota regulations. Benefit of the American industry from abolition of contingents is obvious.

The German director, Pabst, is in Paris conferring with the Gaumont-Aubert-Franco chiefs, while Pittaluga likewise is here trying to induce French producers to use his studios in Rome.

London Film Theatre Short on Film Supply, After Stage Musical

London, Feb. 3.

Leicester Square theatre, finding it difficult to get important product, is trying to prevail upon Charles Gillespie to transfer "The Chelsea Follies," revue, now running at the Victoria Palace.

The show has caught on and is one of the few current in London making money. Transfer of the attraction is unlikely, as it is the first success for the Victoria Palace since the end of vaude there.

SOVIET FILM BORES EVEN VIENNA REDS

Vienna, Feb. 3.

So-called Red Vienna proved to be only a pale pink in its reaction to the Soviet propaganda picture, "Blue Express," produced by Ilja Treuberg, wherein is shown the old abuse of insurgent coolies in true propaganda style.

This public is inexpressibly bored by repetitions of the same Russian crowd scenes. Even the reddest fanatic thinks twice before paying for expensive seats for films that they may approve of politically, but despise aesthetically.

On the other hand, "Africa Speaks," recorded on German sound device, is the biggest kind of a money success. Picture is held over for its fifth week.

Quota Board Numbers

London, Feb. 3.

Board of Trade has elected Alex King, Scottish exhibitor, and Simon Rowson, head of the Ideal company, to the committee which administers the quota law.

Charles Woolf, head of Gaumont British, was nominated by the Federation of British Industries, but the board referred his nomination back to the F. B. I., asking for alternate nominations.

Reuters' Election

London, Feb. 3.

Kinematograph Renters Society, distributors association, elected Sam Eckman, local Metro head, as president for the coming year, with Arthur Dent, of BIP as vice-pres.

Offices were expected to go this way.

BIP LEARNS AND LOSES PLAYERS

Experiment of British Producer and Exhibitor Teaches What Goes Abroad in Films Not so Good in U. S.—BIP May Try Again—Has 20 More

NEED AMERICANS

Foreign producers must learn American ways and use American leads and production tactics before they can hope to fulfil expectations in the American market.

They've got to realize that what "Her Fairy Godmother" with an all-foreign cast did on Piccadilly or the Boise, is no criterion for what it will do on Broadway.

They've got to do something more than joy-boat over here, attend a lot of lunches, play golf over the week-end and returning to their foreign ports, issue long statements on American trade conditions to their home papers.

British International is the first of foreign producers to get the full purport of the American market. Out of 14 pictures which they showed at the Cohan theatre on Broadway, only two, "Murder" and "Night Birds," kept out of the red. "Almost A Honeymoon" took the worst dive, pulled after its second day. BIP couldn't understand that

(Continued on page 72)

TALKER FAMINE DISTRESSING IN FRANCE

Paris, Feb. 3.

Owing to the hesitancy of several American producers to produce French versions either here or in Hollywood, several local promotions of independent companies have been undertaken. The expectation is to supply the demand here for product by American producers created by no incoming material from the States.

The projects look ambitious, but may be ephemeral. Any supply will be beneficial to distributors until the foreign version situation clears.

So severe is the famine in French versions that several boulevard houses have been forced to play synchronized pictures without dialog.

ARABIC DIALOG ON CAIRO SOUND SCREEN

Cairo, Feb. 3.

Yussef Bey Wahby, proprietor of the Rameses theatre here, has entered into an arrangement with Paramount for the picturization of two of his own stage plays, with dialog in Arabic.

The pieces of native origin are "Slavery" and "The Maharaja's Revenge." Both have a score which is to be incorporated in the screen versions.

Work will start on the subjects in July, and they will be available for exhibition next winter.

MacDonald's Job

London, Feb. 3.

Alastair MacDonald, son of Premier Ramsay MacDonald, is collecting information and data on theatre sites.

Understood he is acting on behalf of RKO.

25 RUSSIAN-MADES HERE

Amkino Expects To Send That Number of Films Over In 1931

About 25 Russian-made pictures will be brought into the United States by Amkino during 1931. Figure represents an increase over those imported during 1930.

Tentative titles for some of the films, partly silents, and others synchronized, are "Life Is Beautiful," directed by Pudovkin; "Old Years," Russian war film, with Geotzke, German star; "Soil Desires," "The Dreamer," and "The Iron Brigade."

Amkino does its own American distributing.

HOUSES CLOSED BY HEAVY TAX

The Hague, Feb. 3.

Local authorities ordered the closing of all cinemas in the town of Groningen, in northeast Holland, due to a controversy with the city over the amusement tax.

The picture theatre operators had served a notice amounting to an ultimatum upon the authorities that the tax must be reduced to 15% of the gross.

The common council refused to comply and the theatres will go dark Feb. 6. All employes have been given notice.

London's Sunday Trade Very Good, Excepting Laye Picture, $1,000

London, Feb. 3.

Sunday business in the picture houses was first rate, due to bad weather and the stir created by much talk about Sunday closings.

One exception was "One Heavenly Night" (U. A.), despite the presence of Evelyn Laye. Night performance dropped to $1,000. Feature will be replaced shortly by a Ronald Colman release.

PITTALUGA'S TALKERS BEING SHOWN IN ROME

Rome, Feb. 3.

Pittaluga's third batch of talker product has just been shown at the producer's own theatre here. The group includes a free adaptation of Molier's "Medecin Malgre Lui," starring the noted local comic, Petrolini as Canarel.

Picture was well received by the fans and reviewers. Pittaluga also showed "The Courtyard," by Fausto Martini. Photographic quality of both subjects is first rate, but the sound effects are indifferent, especially where the settings are in the outdoors.

Third in the group is a short screen review, which is disappointing in comparison with the lavish spectacles of the kind from the States.

Testing English vs. Foreign Dialog on Egypt's Screens

Cairo, Feb. 3.

Local exhibitors are engaged in a new test of the popularity of English dialog features.

Metropole Cinema is showing "Disraeli" (WB) and the Cameo has "Kid Gloves." This territory has for some time been offering a considerable proportion of European product.

Gaumont House Reopens

London, Feb. 3.

Gaumont's Super Cinema, West End grind house, reopens Feb. 10 after making a successful appeal against the recent withdrawal of its license.

GER. VERSIONS CALLED OFF BY METRO

75 Foreigners Under Contract Will Return to Native Land

Hollywood, Feb. 3.

German version of "Big House," nearing completion on the Metro lot, will be the last in this language for a while. Studio will continue to make four more versions, each in French and Spanish, and then lay off the multi-linguals. Explanation is given as "waiting for reactions."

M-G-M has about 75 persons under contract as players, writers and directors for the foreign versions, all of whom will be sent back to Europe as soon as contracts expire. Meanwhile an increased production for the foreign market of dubbed editions and silents will be carried on. Metro has 11 films lined up for the latter treatment.

Latest film to be switched from direct shooting to a dubbed version is "Never the Twain Shall Meet," now being produced for the domestic market.

Huguette ex-Duflos, French import, finishing "Paid," will be one of the first to return to French legit, leaving within a month.

WB's Stand

Similar condition exists at Warner's. Last version there for the season will be the German "Little Caesar," an indefinite hold-up of activities following, with an ultimate dismissal of the foreign personnel.

H. A. Bandy, Warner foreign chief, now in New York, sails for Germany on the "Bremen" Feb. 10. There he will confer with all Warner European exchange managers and results of the conference will determine the Warner future foreign policy. Only thing definite with Warners as regards this is that if any more multis are to be made, they will be made in Hollywood. This studio is especially cold to producing in Germany, where their ill-fated "Beggar's Opera" cost three times as much as any of its versions made here.

BIP CUTTING ON CHEAPER FILMS

London, Feb. 3.

Finding little b. o. call for cheaply produced pictures, British International intends to reduce its annual output by one third.

Total this year will not exceed 20 pictures, but all will be of a minimum cost of about $250,000 per.

2-REEL CUT MAKES BAD TALKER BETTER

London, Feb. 3.

Miles Mander has been engaged to direct three more pictures for British International, following "The Woman Between."

That release was panned by the reviewers at first. They re-edited the film, cutting out two reels, and thereafter it did well with the fans.

Tax Must Stand

Copenhagen, Feb. 3.

The Norwegian financial department has refused the cinema owners' request to reduce taxes.

Amount raised by this means is to go toward production of Norwegian talkers and the building of a modern studio.

Ohio Censors Antagonizing Public; May Stop News Censoring as Start

Columbus, O., Feb. 3.

Ohio censors last week cut beer drinking scene during formation of home-brew club from Pathe News reel at Palace (R-K-O). Newsreel producers were given their long looked-for break.

Legislature here now considering doing away with censoring of news reels, after much good lobbying, despite state would be out about $10,000 per year through it. Board charges $1 per reel for newsreel reviews and they are given "hearing" at their second showing at downtown houses. Total revenue from this for past six months was $4,960.

Censors here declare it is just as necessary to cut shots from newsreels as from features, although no alibi is advanced for direct cut of drinking scene. Board getting bit more lenient with some features, but rather shaky on others.

Press taking no stand in the new fight. Public sentiment seems to be growing in leaps and bounds against censor cuts. Theatres have put up with loud wails and boos from audience over bad cuts in past month but have had to take them.

Fight over "The Big House" is daily topic. Censors banned this but public and theatres forced them to rescind action.

Died as Hero 3 Yrs. Ago; Boutin Gets Recognition

Syracuse, N. Y., Feb. 3.

Recognition of the heroism of Joseph S. Boutin, Syracuse film stunt man, who gave his life in the swirling, white-capped waters of an Alaskan river in a futile attempt to save the life of a comrade more than three years ago, came from the Carnegie Hero Fund Commission with the announcement of a posthumous award in a tribute to his courage.

Mr. and Mrs. Solomon Boutin, the man's parents, receive a bronze medal and a $40 monthly stipend for each for a five-year period. Three and a half years of effort on the part of friends in the picture colony on the coast won for the stunt man his posthumous recognition.

It was on June 27, 1927, that Boutin and two fellow actors lost their lives in the Alaskan stream during the filming of M-G-M's "The Trail of '98." The scene in which the Syracusan was to act with two companions, F. Howard Daughters and Ray Thompson, was being done in a deep gorge.

Daughters, in a small boat, was attempting to run the raging rapids. He lost his balance and toppled into the stream. Boutin, with the cameramen on a platform 15 feet above the stream, unhesitatingly dove in to Daughters rescue, but was swept to his death. Thompson, in the excitement, lost his footing and also was drowned.

Boutin was a World War veteran and, before turning to a stunt man's career, had taken a course in draftsmanship at Rochester University. He was 34 at the time of his death.

Los Angeles Grosses

(Continued from page 10)

Off at $10,000. Last week "Right to Love" registered $13,500.

Paramount (Publix) — "Fighting Caravans" (Par) (3,595; 25-75). Burtnett's band on stage helped to boost western to $26,000. Last week "Blue Angel" over $32,000.

R-K-O—"Kept Husbands" (RKO) (2,950; 30-65). Below par is this $12,500. Last week dittoed with only $10,800 for "Royal Family."

United Artists (Pub-UA)—"Bat Whispers" (UA) (2,100; 25-$1) (2nd wk.). Off badly, even $5,000 less than last week's $10,500. "Devil to Pay" Feb. 6.

Downtown (WB)—"Little Caesar" (FN) (1,800; 50-75). Round $26,000 indicated this week, plenty oke. Last week "Mothers Cry" went under $9,000.

Hollywood (WB)—"Little Caesar" (FN) (2,756; 25-75). Probably $30,000, terrific for here. Last week "Man to Man" under $9,000.

Los Angeles (Gumbiner)—"City Lights" (Chaplin) (2,000; 50-$1.50). Grossed $18,000 at $10 top opening night and may hit $50,000 this first week. Doing big business on novelty of new house plus Chaplin.

Boulevard (Fox) ("Reducing") (MGM) (2,164; 25-50). $14,500 okay. Last week "Holiday" under $7,000.

Baltimore Grosses

(Continued from page 10)

last week was a wow at around $27,000.

Rivoli (Wilson Amus. Co.)—"Big Money" (Pathe) (2,000; 25-60). This one a gamble; neither names nor subject stamp it as surefire; say about $7,000; "Painted Desert" (Pathe), last week, proved too much of a western to get a femme draw; big news of the week at this house was the installation of 30 headphones for deaf patrons; went over big and more ordered; about $6,800.

New (M. Mechanic)—"Girls Demand Excitement" (1,400; 25-50). Advertisements giving the heavy type to Virginia Cherrill, and playing her up as Charlie Chaplin's protege; should go $8,000; last week "Boudoir Diplomat" (U) was somewhat of a disappointment; $6,000.

Keith's (Schanberger's) — "Beau Ideal" (Radio) (2,500; 25-50). Off to a big opening and if pace is maintained good for about $12,000; last week "See America Thirst" (U) was average at about $10,000.

Auditorium (Schanbergers)—"Birth of a Nation" (1,500; 25-50). Reported biggest opening of season; should gross near $8,000.

Valencia (Loew-UA)—"Hell's Angels" (UA) (1,500; 25-35). Pop price debut of this war film at the big Stanley was no riot, and it won't be at this elevator stand unless all signs fail; maybe $2,800; house was above average last week, "Right to Love" about $3,400.

Parkway (Loew-UA)—"Hell's Angels" (UA) (1,000; 25-35). Day and dated here; will run ahead of downtown house, but unless it gets exceptional juvenile mat trade won't top $3,600; "Right to Love" (Par) last week got pretty good intake, about $4,000.

Metropolitan (Warner-Equity)—"Cohens and Kellys in Africa" (U) (1,300; 25-50). Will do about $5,000; last week "Viennese Nights" (WB) had pop price debut and got about $4,500.

Hippodrome (Culture Films—rental)—"Birth" (2,250; 50). Originally booked into the Little but following newspaper spread due to court fight with Censor Board, it was a natural for big seater; house was dark awaiting the auctioneer's gavel, so it was leased; "Adults Only" and "Embryological Exhibit" featured in advertisements; figures to go at least $6,000 this week; opening week was $8,000, very good.

R-K-O and Pathe

(Continued from page 11)

with the new combine is given as their own choice. It is indicated the two men will shove along the old Pathe company which now will be known as Pathe, Inc. E. J. O'Leary, Pathe sales mgr., may remain or also go with the other Pathe company.

William Mallard, R-K-O general counsel and secretary, and H. Zobel, R-K-O treasurer, will assume corresponding positions in the subsidiary company.

The subordinate departments are not expected to be shifted.

Jack Connelly, gen. mgr. of Pathe newsreel under the new order of things and acting under direction of Courtland Smith is now esconced in charge of the field activities of the newsreel with offices in the old Pathe home office building on West 45th street.

Miss Fanchon and Mr. Marco
Suggest You See
ARTHUR "PAT" WEST
In Their Perennial Idea
"Gobs of Joy" at the FOX Theatre, Brooklyn.
This Week, January 30th

INDIE MAKERS WELCOME W.E. SUBSIDY

Hollywood, Feb. 3.

Announcement that Western Electric will subsidize small exhibitors in the purchase of ERPI sound equipment and renovating of their theatres has fallen on the heads of the independent producers like rain in a Kansas drouth.

ERPI has followed the announcement with the statement that it will in all probability distribute pictures through its own agencies in key cities.

Indie producers figure that with all the major producing companies maintaining their own distributing offices throughout the country, ERPI will be an outlet for their product.

While ERPI has an agreement with its licensees that it will not enter into the production of dramatic features, there is nothing to prevent the electric company from distributing the product of independent producers.

Half a dozen indie producers who have been inactive for some time are framing programs with the hope that they can horn in on the ERPI theatre deal. With the hazards of the state right market eliminated, they see a return of production among independent producers equal to the activities of former years.

News didn't go so well with owners of independent sound recording units. If ERPI gets into any deal with the producers, it will mean a death blow to operators of bootleg sound trucks.

Darmour Studios Start

Hollywood, Feb. 3.

Darmour studio reopens Wednesday (4) after a six weeks' layoff, with Louise Fazenda and Mickey Macguire units getting started. Studio has six features for Syndicate and five shorts for Radio to be completed before May 1.

Larry Darmour has returned from the east.

WB Spites Publix-B. & K. by Giving 'Little Ceasar' to Chi Indie House

Chicago, Feb. 3.

With Warners determined to give all its pictures in town proper exploitation, in the loop and for subsequent runs, it has made a tie-up with the independent Woods for day-and-date runs with the Warner Orpheum, for all Warner product turned down by or refused to Publix-B. & K.

Under the franchise which Publix-B. & K. holds with Warners, they get 40 pictures of WB and FN, with the choice made at the start of the season. If a picture clicks, but has not already been named by Publix, Warner refuses to allow B. & K. to play the flicker. This is what has happened with "Little Caesar," Publix-B. & K. having many months ago signified it didn't want that picture. Now, with "Caesar" a smash, B. & K. wants it, but Warner refuses to relinquish.

Under the terms with Jonny Jones of the Woods, all such Warner product, starting with "Right of Way" and followed by "Little Caesar," goes into both the Orpheum and Woods. Warners is taking this stand realizing the tiny 650-seat Orpheum in an out-of-the-way location cannot give the pictures sufficient exploitation to hold them up in the neighborhood runs.

Hollywood Bulletins

Briefly rewritten extracts from "Variety's" Hollywood Bulletin, printed each Saturday in Hollywood, and placed as a wrapper upon the regular weekly "Variety."

The Bulletin does not circulate other than on the Pacific Slope.

News from the Dailies in Los Angeles will be found in that customary department.

Sam Goldwyn is dickering with Somerset Maugham to do a story for Ronald Colman.

Guy Bolton signed for four pictures at Fox and Zoe Akins stays at Paramount for another two years.

When Bill Howard returns from a Honolulu vacation he will direct "I Surrender" at Fox.

Paramount is continuing its policy of east-west transportations for execs. Mike Levee and Mel Shauer leave for New York. D. A. Doran, Eastern story head, left for the home office Sunday (1). Edward Montagne, story head here, will make frequent trips.

Radio's foreign production head, Leon d'Aussea, will also be associate producer on domestics. "High River House" is his first supervisory assignment.

Allied Pictures has engaged Jack Natteford for Hoot Gibson's westerns.

Lothar Mendes will direct Par's "No One Man," by Rupert Hughes.

Radio plans mostly originals for its 36 features on the new program. On this list 16 are "super-features," including all Richard Dix films. Shorts will total 22, exclusive of indie product.

Larry Darmour closed a deal in New York to produce 26 Spanish pictures at his studio. Joe Levering will direct the starter.

Robert E. Welsh is forming a company to produce color novelty shorts at Tec-Art.

Personal appearances at suburban Warner houses of Mickey McGuire comedy kids will start Feb. 14 at Huntington Park. Kid matinee business sought.

Sidney Foxe may be loaned by U to Radio for "Traveling Husbands."

Hardie Albright, stage juve, is here under contract to Fox, going first into "Young Sinners."

Caddo's tiff with the cameraman's union over the lay-off of three cameramen from "Front Page" settled with Hughes promising the men more work later.

Barry Norton has been dropped by Par as a lead in Spanish versions. He may go to Metro.

Capt. James Partridge, former army aviator, is here to interest producers in his proposed L. A. to Buenos Aires non-stop flight.

Christie Bros. figuring on entering the electrical transcription business. Plan for KMIC station to move to their lot is off.

Plan for Fox to establish foreign production in Europe is off. John Stone, who went abroad to organize, is now centering his activities on a talent hunt.

George Brown, head of maintenance and construction for R-K-O out of Chicago, is here.

Paramount acquired "Threads," original by James Hillory Finn.

Although John Barrymore is ill, "Svengali" is going ahead at FN, four weeks behind schedule.

Week's title changes are: "More Than a Kiss," Fox, becomes "Don't Bet on Women"; "Avenger" is the third title for Buck Jones' picture at Columbia; at Warners "The Millionaire" replaces "Ruling Passion"; Liberty's "Women Like Men" is now "The Masquerader."

Theatre Mart will open Feb. 23, with "Captive Man," by Henry Gordon.

Two additions to the FN press department are William Sully, cousin of Doug Fairbanks, Jr., and Cliff McDougal.

Charles Topping has replaced Audrey Kearns in the R-K-O publicity office.

Ruth Weston, New York stage import, is here for a part in "Madame Julie," Radio.

Disappearing actors have caused Hollywood hotels to bear down. It's cash in advance now at most of the 40 hotels in town and even a truckload of baggage won't help. Hotel men have been taking it on the chin lately for plenty.

All Warner-FN writers must eat lunch in the studio cafe on the lot except Arthur Caesar. Wild Caesar was requested to stay away by the cafe manager after the prolific one delivered a discourse on the edict and the food.

Civic Rep theatre has discontinued Sunday performances, due to poor biz.

Heavy cost involved in moving all Fox production from Hollywood to Fox Hills is holding back the migration. May be another year or more before the transfer.

Hollywood astrologers, tea leaf readers and card interpreters are on the cuff for around $100,000 worth of readings for picture people. Chance of collection is colder than cold. Turbaned gentry found themselves promising happy times ahead and lots of jobs, but the screen players hung 'em up, saying they'd pay when the jobs came.

U spent two weeks finding doubles for President and Mrs. Hoover for a Washington ball sequence in "Fires of Youth," then let the scenes with the illustrious pair repose on the cutting room floor.

Maureen O'Sullivan is due back here from Ireland in March to work out the remainder of her Fox contract, which runs to October.

Script clerks are negotiating with the A. F. of L. for a charter.

Universal will make a gang picture under title of "The Loop."

New term contracts at Fox go to Gaylord Pendleton and Rosalie Rae. Former is from legit. Latter is from Waco, Tex.

"Heat Wave," English play, will be the first for William Powell under his new WB ticket. It's also being rehearsed for legit in New York by Warners.

Columbia will be in a lull for two weeks, with no stories ready for production. Frank Capra's "Miracle Woman" is expected to be first under the wire on resumption.

Fox will spot its Italian "Big Trail" into the Criterion Feb. 7 at a midnight showing to test possibilities of local revenue from that language.

'CHOCOLATE SOLDIER' WITH SHAW MIXED IN

"The Chocolate Soldier," alleged to be based on "Arms and the Maid" by George Bernard Shaw, has been taken by an American producer as a 1932 special. Due to litigation for the past five years with Shaw, producer hopes to keep its name out to prevent further litigation until the picture is made. This move is based on a decision handed down by a British judge several years ago.

Original negotiations for "Soldier" screen rights were started in 1925 with Shaw, by Jesse Levinson, New York attorney. Levinson acting as a principal. Levinson's rights in turn were to be sold to Small and Asher, then producing for First National release before Warners controlled F. N.

On the theory "Soldier's" story was based on "Arms," Levinson approached Shaw on the deal, but received a letter from Shaw's secretary stating that "Mr. Bernard Shaw says that the 'Chocolate Soldier' and 'Arms and the Man' are two distinct plays." Levinson then bought "Soldier" rights from Bernauer, Straus and Jacobson, who wrote it, and started the deal with S. & A.

Shaw's Prices

Shaw, when told of the proposed production, stated he would prosecute the producer, resulting in the deal being called off. Levinson brought suit in the British courts for a declaration of rights, but the decision handed down was to wait until the picture was made.

After the trial Shaw stated he might okay a scenario if it pleased him, but when shown the scenario asked for $125,000 for his rights or $75,000 for his okay on the scenario.

Final sale by Levinson, just consummated, is based on the theory that Shaw's letter is an estoppel of his rights. Price paid to Levinson was $27,500 above his original check to Bernauer, Straus and Jacobson.

HOME PICTURES FOR KIDS

Names for WB Advertising Shorts; Five Million Circulation Stated

Warner Brothers intends to shove in names in its advertising shorts to enhance them. So far the company has completed two, one for Liggett Myers Tobacco and another for the makers of Listerine. The two contracts are figured to net WB around $750,000. Two others not mentioned will reach a similar figure. Each of the four is from series and made at the WB Brooklyn studios.

Warner system on shorts works along a three-way idea. It includes merchandising, plan and scenario. A special staff is employed to devise sponsored ideas for clients and a special scenario staff then creates an adaptation. Merchandising tie-ins are provided by another staff, devoted to exploitation.

WB's sponsored films are made by the WB Industrial Films subsid. The latter is an outgrowth of the Stanley Films Advertising Co., which WB originally bought but is now defunct as an operating concern.

In addition Warners also makes industrial films. Sponsored and industrial differ in that the former are built for entertainment and exhibition in the theatre. The industrials are purely inside exploitation for the advertiser on his own methods.

Where sponsored films as offered by WB rank is that no duplication circulation is offered. It's the same with Paramount, the only other major company now making sponsored shorts. This arises from a limited plan of production. Each also uses the minimum 2,000,000 circulation basis as a nucleus for selling the shorts.

52 a Year

Both angles are necessary to make the sponsored films pay for the producers. WB or Par make but 52 such shorts a year, on the present aims.

On the distribution scheme sponsored shorts offer the advertiser another guaranty which limits exhibition of one sponsored film to any theatre in a locality at a given time. This follows the style of regular feature film distribution as employed by film companies, and based on the class of house such as first run, second run, etc.

Warners, like Par, offers a gross circulation of 5,000,000 customers weekly to any advertiser. While Par through its larger circuit may be able to offer a greater circulation, the company prefers to limit it because certain houses are deemed not paying for advertising programs.

Chances of the indie exhib cutting in on sponsored film circulation are slim and will be that way for some time to come. Within the producer-owned circuits the producer can guard against circulation breaks which cannot be figured on the indie end.

As these figures there is no way of telling when an exhib might jerk a short in favor of an extra feature program especially when the feature proves to be hit. Such cutting out of shorts is general and customary with indies in such situations. A tie-in with the indie, therefore, cuts the absolute guaranty of circulation to a speculation, something the major producers do not wish and which may also be likely to offer certain contractual objections, from clients.

Brower Out

Hollywood, Feb. 3.

Option on Otto Brower's directorial contract was not taken up by Paramount.

Brower was at Par two years.

New Tiff. Exchanges

Hollywood, Feb. 3.

Manny Brown, Tiffany's coast sales head, returned here Saturday after opening new exchanges in Denver and San Francisco.

In Frisco, Tiffany took over the former Vitaphone exchange.

COL'S NEW WRITERS

9 Working on Pictures for Current Program

Hollywood, Feb. 3.

Columbia has put nine writers to work on pictures that will be filmed as part of the current program.

Robert Riskin, author of "Illicit" heads the list with assignment to do "Good Bad Girl."

Dorothy Herzog's treatment on "Virtue's Bed" (play) unsatisfactory, studio has put Robert Shannon on it.

Five authors have been assigned to do originals for Col's new action series of features, with Jack Neville on an underworld yarn; Barry Barringer on a mystery story; Harvey Gates, air yarn; Harold Shumate, sea story and H. H. Van Loan on one with a fire background.

Stewart Anthony has been assigned to do the last of the Buck Jones current series.

FOX'S ORIGINAL SYSTEM FOR VERSIONS

Hollywood, Feb. 3.

A system of composite photography for photographic dubbing has been perfected by Fox and on its early experiments has proved, according to the technicians, basically successful. It has already been used for tricks shot on a couple of recent pictures.

Principal of the system is based on projecting film from the back of the camera while the camera rephotographs this film plus the additional scenes needed in the dubbing process.

Process was perfected by the Fox technicians from the original idea of Ralph Hammeras, chief trick technician at the Fox studios. Patents for the system are now pending.

Main feature of the process is the projecting inside the camera of the film on a small screen made of translucent rubber, which through special lighting, becomes transparent except in the case of those photographed elements needed.

Studio is awaiting the experiments with the Dunning process on dubbed foreign versions at Radio, and if these prove effective, Fox will probably experiment with its system for versionizing by transferring players in Europe onto film previously taken here.

Studios Slowly Adopting Noiseless Reproduction

Hollywood, Feb. 3.

Producers will be making all product by the time the summer is over with the newly perfected noiseless recording apparatus of Erpi and RCA. All major licensees of both electrics have either ordered or are having installed the equipment, with the exception of Roach.

Some of the studios are installing one channel at a time so that technicians and others can do some experimenting before turning all sound over to the newer recording medium.

Paramount and UA, first to release pictures made with noiseless recording, "Right to Love" and Reaching for the Moon," are figuring on making everything from now on with new medium. Meanwhile service engineers of the electrics are checking theatres all over the country to note changes necessary for reduction of reproduction noises.

Under licenses producers hold there are no additional royalty charges on product.

INSTALLMENTS ON WALL PROJECTION

Several Midwest Promoters' High Pressure Salesmen —16 Mm. Programs Entirely Educational — No Crooks, Cowboys, Indians, Gunplay or Sex — Kids Themselves Lukewarm to Sophisticated Talkers

90 MIN. PROGRAMS

Chicago, Feb. 3.

With the local Juvenile Protective League having announced in its annual report that as many as 5,000,000 children have been weaned away from films by the sophisticated talkers, several commercial film organizations are rushing into the field with home pictures aimed for the kid patronage.

Home picture firms which have been delivering their sales talks primarily to photography fans have suddenly realized that they've been passing up a lucrative angle, and are now getting ready to flood the nation with high-pressure salesmen who will plug the home picture gag for kids on the ground that it solves the problem of picture entertainment for the children, with the added slogan: "Educates while it entertains."

Many of these home picture outfits have secured the official sanction of numerous Parents' and Teachers' associations. Latter seem to agree that the picture personally selected by parents and flashed on the home walls is the answer to the problem. Most parents have had as their biggest squawk in letting the kids go to theatres, the fact that it keeps them out on the streets too late at night and that often the kids don't go to see the show the parents picked out, but scoot around to some flicker which the parents decided against for them.

2 Features Hurt

Another angle recently come to the surface in the midwest is due to the sudden prevalence of the double feature program. While the parents may give the okay for the kids to see a certain picture they sometimes dont' know what was doubled up with the okayed film.

Most of the club terms call for $50 as down payment, which delivers the projector, and $5 a month, bringing to the house each week three or four reels of 16 mm. film, enough celluloid for 60 to 90 minutes of pictures. Screen is not included in any of the club propositions, since the sheet is considered an individual deal with many homes getting along with a light-painted wall.

No Shooting

With the suitable entertainment for the kids as the central idea, the vaults reflect the educational plus entertainment note. Biography, general science films and industrial flickers are the main items. Animal life geography, giving the home kids shots of foreign spots and peoples and small animals, and birds are others. Athletics get a good sized play, and, of course, "how to develop the physique."

Under the entertainment list come the regulation comedies and the cartoons, with special kid stories in "Red Riding Hood," "Mother Goose," "Pied Piper," the "Little Knight," "Fighting Eagle," etc.

Burton King as Associate

Hollywood, Feb. 3.

Burton King will be associate producer, with John Auer, of Ernesto Vilches' three Spanish features.

Latter are to be produced independently for Paramount release.

Talk of More Studio Influence By Theatre Men of Combo Firms

Swingback of the theatre field to localized operation is only the beginning of an inside struggle between theatre operators and the studio poo-bahs for a supreme position in the industry, is the report. High theatre moguls see in their new order of things a natural change coming that will subject film production under the direct supervision of theatre operators.

One company is scheming such a plan, it is said. The theatre execs and managers will not only as a group flatly suggest film types and stories, but will have the final say-so when or when not a personality goes or gets the go-by.

So far in the embryo the plan looks like one of those straight business propositions that have been thought out in Wall street and sent on to film and theatre execs. That a company is planning such a change may indicate a new angle of general control in the industry.

Practical

The more practically minded theatre operators take the stand that the producer's conception of a public trend in stories or story values at any period is a myth exploded; that the basic methods of film production have not changed with talkers. The final item is that theatre operators by their experiences in retailing direct to the public are the best judges of what or what not to screen.

This plan is calculated to bring about natural economic savings in overhead and production costs of producer owned circuits.

When this has been accomplished the four basic elements of the amusement business remain unchanged. As given they are, 1st, good stories; 2d, film personalities; 3d, theatres; 4th, b.o. scales.

Col Likes Plays and Novels for 1931 Slate

Hollywood, Feb. 3.

While Radio has announced it will wing its way from plays and novels to originals by studio writers, Columbia has decided to go heavy for legit shows and books.

Present intentions are to provide backbone for the 1931-32 program now being lined up with plays and novels that have "name" value. Seven have already been purchased for next season's filming and negotiations are on for more.

MAYBE NEW PA. CENSOR BOARD

Harrisburg, Feb. 3.

A complete change in the State Board of Picture Censors by Governor Gifford Pinchot is indicated in the appointment of Mrs. John D. Davenport, of Wilkes-Barre to the board. The nomination was sent to the Senate last night.

Although there was no vacancy on the board until the appointment was made, Mrs. Davenport will succeed Mrs. Mary D. Patton, of Curwensville, appointed by Governor John S. Fiser, nearly four years ago. The law creating the board of censors specifies it shall consist of three residents of the State, "two males and one female."

The Governor may remove the entire present board. Henry Starr Richardson, of Philadelphia, and Harry L. Knapp, president, are the other members. The change, if made, will occur soon, for Mrs. Davenport was named to take her place on the board Feb. 15. She is active politically in Luzerne County Republican politics. Like other State employees from that county she was recommended by Judge John S. Fine, political jurist, who at present is very close to the Governor.

Mrs. Patton, the disposed member of the board, is a widow of former State Senator Alexander E. Patton, of Clearfield county. The place pays $4,500 a year.

There has not been a great deal heard here in recent years about the censors. Complaints were numerous during the days when Dr. Oberholtzer, the secretary, measured film kisses with a foot rule and did other folish things that made the Pennsylvania board a national smile. Most of the recent objections raised against the board have had to do with eliminations crudely made. For a time words were chopped off while the action was allowed to continue on the screen. Now the method seems to be to cut out objectionable words with the action thus leaving jagged holes in the picture as well as the plot.

$10,449 VERDICT

In a suit by the National Real Estate Co., against the Monarch Amustment Co., to recover on a lease of the theatre part of the property at Smith and Livingston streets, Brooklyn, answer of the defendant has been struck out in the Supreme Court.

Judgment for $10,449 has been directed for the real estate company.

$1,000,000 HOUSE

Lancaster, Pa.

A theatre to cost over $1,000,000, outside of the $400,000 site, the location of the former Pennsylvania railroad station in Lancaster, will be erected here, work to start in spring. The site, bought last year from the city, which took title from the railroad company, is owned by the Warners and Hoffman-Henon Company, Philadelphia architects. Warners now have three theatres in this city.

NO FOX-HEARST BUST-UP OVER NEWSREELS

Realization that a bust-up would be so expensive as to prevent either from really making money for at least another 10 years, according to reports, Fox and Hearst are patching up their differences.

The contract with Hearst, up in March, will be renewed and probably along lines which will give the publisher-producer a cut in the Fox Movietone as well as the Hearst Metrotone end of the combination's take. Until now Hearst's profit has had to come from earnings of that part of the reel bearing his own name.

There have been squawks from the Fox people, principally it is heard about lack of interest exhibited by the publisher in foreign work and yet claiming a due number of subjects obtained by crews organized by the Fox end overseas.

As things now stand, reports have it, Hearst has been completely absorbed by the Fox organization that, with the exception of the publisher's executive personnel, headed by Edward Hatrick, Hearst is literally shorn of a newsreel and would be forced to go through all of the physical preliminaries if he were to break with Fox now.

By the same token, it is said, Fox Movietone would find itself in an awkward position. Equipment which Hearst turned into Fox at the time of the combine would have to be replenished. Then trucks cost as high as $25,000 each. They can be had now by the Fox people for a fraction of the original cost.

With Fox and Hearst remaining together the Warner reel would amount in cost to little more than a third set of prints.

Talking Shorts

"LOVE BUSINESS"
"OUR GANG"
20 Mins
New York
Metro

Wistful mimicry of the kids in it makes this subject okay entertainment. Their naive antics will reach for a sympathetic reaction in laughs from all kinds of audiences. Story is a familiar routine of a couple of kids falling for their pretty teacher.

Technically this subject indicates a certain staleness of production. The film biz can now look back on a background of years in talker production. If this short should be taken as a criterion talker production in shorts has lapsed. No progress in methods can here be noted.

If not already, customers will soon begin to pale before the adult dialog handed the kids to talk. It looks like projecting this on a strictly novelty angle has also served to cross adaptation aims. The teacher speaks quite ordinarily for a supposedly cultured individual. Some of her dialog is childish. Timing is off and the action moves slowly. *Shan.*

"LET'S STAY SINGLE"
FRANCES WILLIAMS
Comedy and Songs
7 Mins.
Rivoli, New York
Paramount

Scant value to this one, which lacks even a simple story but affords Frances Williams an opportunity to interpolate two songs, "Wait Till the Summer's Over" and "I Can't Make a Man." Both tunes are special numbers that have served Miss Williams in vaude and night club engagements. Faulty recording took most of the sock out of the first-rate comedy songs. Just mild for the grind spots.

Gabby opening has a couple of girls discussing a meeting of the "Don't Get Married League," of which Miss Williams is the leading spirit. Entrance of the songstress is the cue for two of the girls to hand in their resignations because they have succumbed to the matrimonial urge. Frances refuses to allow the girls to withdraw from the organization. More pointless gab leads up to the two songs, which follow each other in quick succession. Only laugh is in the last line of "Wait Till the Summer's Over.'

Miss Williams photographs okay in closeups, but the story, credited to Rube Welsh, peters out long before the finish.

"KNIGHTS BEFORE XMAS"
KARL DANE and G. K. ARTHUR
Comedy
17 Mins.
Stanley, New York
Radio

Slapstick filler strictly for the grinds, holding a few widely scattered giggles for pushover only. Dane and Arthur, featured in the large cast, have little to do and do that little none too well, the story and direction by Lewis R. Foster seeming mainly at fault.

Load of released gags and situations have been tossed indiscriminately into this comedy about a homecoming Christmas party given by an aged couple. Dane, as the son, brings his pal, Arthur, home with him, picking up a gum machine as a present for the old man.

Unable to operate the machine without a coin, the dad starts breaking up furniture and winds up among the Christmas tree decorations.

Blowoff has all the guests at the party in a rough-and-tumble brawl, with the elderly couple doing falls and nip-ups all over the set. All in all a third-rate hokey two-reeler, dragged out pointlessly.

"BIGGER AND BETTER"
"BOY FRIENDS" Series
Comedy
19 Mins.
Stanley, New York
Metro

One of the Hal Roach "Boy Friends" series, dealing with comic escapades of college youth. By the manner in which the characters are introduced, appears to be the first of the series. Has enough laughs to satisfy, although from a comedy standpoint it cannot be compared with Roach's best.

Three boys are talked into taking summer jobs in an uncle's department store. There they commit the usual blunders and the owner finally orders them to a resort to show the firm's canoes. Girls mix in later.

Not much strong material.

"LIKE A BEAVER"
Educational
10 Mins.
Central, N. Y.
Talking Picture Epics

A gem and one of Dr. Raymond L. Ditmars' best in his series of screen nature studies.

Beavers at the New York zoo provide the story. They are caught striking rare attitudes in the building of their dams and homes; also cutting trees and log rolling. An asset to any program. *Waly.*

THREE SAILORS
"THE RECRUIT"
Comedy
8 mins.
Warner, New York
Vitaphone No. 1079

Grind filler that seemed out of place in this house. Just a good vaude hoke act copied in celluloid to look bad. This trio of comics offers a prolonged howl in vaude and by this short prove the impossibility of transferring the same methods to the screen.

Here the hoke as set in vaude has been surrounded with some beach scenery, a couple of extra cast numbers, plus a title. All the extra appendages don't help. No effort was made apparently to analyze the basic ingredients of this act, which is hoke without acting. Thus only dime customers and neighb kids can force a laugh as the turn is projected in slow action and much dialog that is simple and mostly monotone.

Nothing to direction and photography bad. *Shan.*

"THE PEST"
TOM HOWARD
Comedy
18 Mins.
Rivoli, New York
Paramount

Comedy in one set featuring Tom Howard, boob comic, is mild filler. Dialog contains a flock of released gags, topped off by a stereotyped shotgun finish for a blackout.

Skimpy plot employed concerns a couple trying to palm off a second-hand car on a sucker when Howard, the half-wit son of a neighboring family, drifts in the garage driveway set and starts picking flaws in the buzz wagon. The sap calls attention to a broken spring, faulty lights and other defects in the breakaway car, and the prospective buyer takes it on the lam with his bankroll. Owner of the car takes Howard behind the wreckage he had hopes of selling and bumps him off.

Howard stands out prominently, getting laughs despite the material handed him, and deserves better treatment.

"FOOD FOR THOUGHT"
Comedy
8 Mins.
Tivoli, New York
Paramount

Eddie Allen and Doris Canfield, vaude team, are featured in this hodge-podge that holds few laughs and a "blue" snapper for a finish, making it a mild filler for the grind spots.

Miss Canfield, the comedienne of the team, as a waitress in a hash house, carries on a flip line of gab with Allen, a customer. Allen, who does the feeding, travesties a vaude actor while the girl has ambitions to go on the stage.

Dialog credited to Max Hayes carries a ring of familiarity throughout. Toward the windup the couple double a song with uke accompaniment that is inserted for no reason.

Miss Canfield's mugging rather than the gags handed her earn the most giggles.

SCARED STIFF
Comedy
15 Mins.
Cameo, N. Y.
Universal

Haunted house idea with plenty of slapstick and animals. Okay.

Everyone in the cast does plenty of work, there being a superabundance of falls.

Parrott, covered with a sheet, does a "bat," and a phoney gorilla complicates things.

Safe short for any house, particularly those aiming for kid trade. *Waly.*

"THE LAND OF EVANGELINE"
Scenic
12 Mins.
Central, N. Y.
Talking Picture Epics

Interesting and unusual study of high spots in Nova Scotia, especially the rise and fall of the tide. Grand Pre and its little church are among landscape views presented.

Long and could be cut to eight minutes to advantage. *Waly.*

Fox's '30-'31 Wind-Up

Hollywood, Feb. 3.

Fox expects to wind up its current (1930-'31) program for releases up to Aug. 1 by the end of March.

There are only three pictures as a balance on the season's schedule to be made following the sextet going in during this month.

The three to round out the program of 48 have not been set yet.

Skirboll's Story Agency

Hollywood, Feb. 3.

Joe Skirboll has opened a story agency here.

Formerly he was manager of Worldwide Pictures in New York.

Miniature Reviews

"Bachelor Father" (M-G-M). One of the best light comedy roles Marion Davies has had in a long time. Looks box office.

"Finn and Hattie" (Par). Slapsticker attaining comedy results through two kids in cast, Mitzi Green and Jackie Searl. Could stand exploiting for juve trade. As adult grosser, doubtful.

"The Seas Beneath" (Fox) Slow moving naval feature best attuned to lesser house audiences. Suffers from heavy and unnecessary padding, plus a couple of songs. Almost a sequel to "Men Without Women," but reaches for femme appeal on love interest, and misses. No drawing names.

"The Royal Bed" (Radio). A lightweight, needing plenty of program support for keys, or where Lowell Sherman or Mary Astor has no draw. Main trouble Sherman, director-actor in it. One of the romantic mythical kingdom things along Richard Harding Davis lines. Clean—perhaps too much so for the subject matter.

"The Love Habit" (BIP). Bad mis-casting for French farce over here. May do for minor double bills.

"Das Maedel Von Der Reeperbahn" (Sonor), German drama with music so well told that the action can be followed with no knowledge of the language. Surefire for all German houses in the U. S.

BACHELOR FATHER

Metro-Goldwyn-Mayer production and release. Starring Marion Davies. Directed by Robert Z. Leonard. From the Belasco stage play of the same name by Edward Childs Carpenter. Screen version by Laurence E. Johnson. Photographed by Oliver T. Marsh. Running time 84 minutes; at Capitol, New York, week Jan 30.

Tony Flagg.....Marion Davies
John Ashley.....Ralph Forbes
Sir Basil Winterton....C. Aubrey Smith
Geoffrey Trent.....Ray Milland
Dick Berney.....Guinn Williams
Doctor MacDonald.....David Torrence
Mrs. Webb.....Doris Lloyd
Bolton.....Edgar Norton
Maria Credaro.....Nena Quartaro
Larkin .....Halliwell Hobbes
Mrs. Berney.....Elizabeth Murray
Mr. Creswell.....James Gordon

Marion Davies ought to make it her first rule never to play any but roles like this, roles that call for debonair comedy with just the touch of being rowdy, and relieved at the other extreme with the merest suggestion of under-the-surface sentiment. Here she's an ever so little refined Peck's bad boy, crossed faintly with Little Lord Fauntleroy and with a trace of Cinderella. The combination sounds much more intricate than it is, and for this actress it's invincible. It's probably the best thing she has done in the last three starts and that means, with the Davies following, a draw film.

The whole trick here is in the sympathetic development of the perfect fit of star and role. It has vigorous comedy angles, a certain breeziness that sets off Miss Davies' sometimes obvious style as an appropriate excess of artless spirits rather than a tendency to overdo the hoyden. Story is pure comedy almost to the end, but late sequences weave in a neatly contrasting note of jaunty sentiment that gives the picture the touch of legit comedy drama.

Picture has a beautiful balance of pattern in the playing. C. Aubrey Smith, who created the part of the crusty British nobleman in the Belasco stage production, is in the picture with a screen portrait that is a gem, while Ralph Forbes brings a suave gentility to the juvenile lead in admirable contrast to the flamboyant playing of the star.

The same nicety of taste that dictated the casting runs through the entire production, which is a beauty in its technical details. Scenic backgrounds are eloquent of unobtrusive elegance such as in fact would mark the menage of a bachelor peer; and if the comedy occasionally turns a trifle boisterous, the end justifies the means, which is to coax the priceless haw haw from the scale of fan taste and intelligence. Which is another way of saying that where they have used the old hoke they have masked it with commendable skill.

Making of the picture must have been a frolic for the star. She plays with a note of sincerity that often has been missing from her work. As for the rest she shows a large variety of stunning costumes, has a wealth of surprise gag lines—many flavored with a touch of spice—and generally does exceedingly well by what is a fat part all around.

Picture has a more spirited finish than the play, giving it the advantage of dramatic suspense that lasts right up to the final foot. The sure fire device of an alternate cut-in climax is effectively used. The out-of-favor Tony has gone to the flying field desperately determined to make a trans-Atlantic plane flight, while her lover speeds to the air field to prevent the gamble with death. Meanwhile the old peer remains at home, listening with anxiety to a radio broadcast of the take-off on the hop. Alternating shots of these three elements in the episode build the climax, which shows the plane rising from the field and then crashing. It's all strictly screen hoke, but it puts a suspenseful period to an agreeable light story. *Rush.*

FINN AND HATTIE

Paramount production and release. Featuring Leon Errol, Mitzi Green and Zazu Pitts. Co-directed by Norman Taurog and Norman McLeod. Adapted by Sam Mintz from Donald Ogden Stewart's "Mr. and Mrs. Haddock Abroad." Dialog by Joseph L. Mankiewicz. At Paramount, New York, week Jan. 30. Running time, 77 minutes.

Finley P. Haddock.....Leon Errol
Mildred Haddock.....Mitzi Green
Mrs. Haddock.....Zazu Pitts
Sidney.....Jackie Searl
The Princess.....Lilyan Tashman
The Bottin.....Mack Swain
Collirs.....Regis Toomey
The Street Cleaner.....Harry Beresford

"Finn and Hattie," with two kid performers making it when the story isn't breaking it, is best suited to kid audiences. It should show the most strength at matinees. With the kid angle properly exploited the comedy might draw enough juve money to reach average, but for adults appears to need more than the few good laughs included.

Leon Erroll is a routine comic in the Finley Haddock role and gets the breakaway knee in play but once, and briefly. That's during a long stew sequence and occurs when Erroll doubles with an Apache dancing girl for a trick on a Parisian dive floor. At the Paramount it was the picture's chief howl.

Mitzi Green and little Jackie Searl take the bulk of laughs and, naturally, the ball game. Mitzi does her customary intelligent kid stuff entertainingly when not made to express thoughts that would do credit to a college professor. In this picture little Mitzi, as the Haddock daughter, knows more about blackmailing gold diggers than her father does. It's she who gets him out of the scrape, but they might have made it more believable had the kid accomplished the job more innocently. Whatever she was written and directed into doing could have been handled as easily in accident fashion.

Kids shouldn't be too smart in films, even for kid audiences. What Mitzi does here extends beyond the limits of any boy or girl's imagination.

Jackie Searl had a better script break in that he's permitted to play childishly dumb once in a while and always remain natural. His role name again is Sid, much like the nasty but admirable little punk of a Sid he played in "Tom Sawyer." His character is set in a hurry. Upon introduction to his cousin (Mitzi) he smacks her in the face. Thereafter the girl outsmarts him and he's always receiving. In the taking line Jackie is pushed overboard, knocked down an air shaft, gets his head stuck in a goldfish bowl and takes various other forms of punishment. Meanwhile Mitzi is helping her father out of the dame jam.

That she's the sort of woman who gets seasick before the boat sails made it a sleep-walk for Zasu Pitts. She's always good, the only consistent cast member besides the Searl boy. Lilyan Tashman was permitted to overplay the gyp gal too often, with Regis Toomey, her con man opposite, seeming out of his natural element with a mustache and in that sort of part.

The Haddocks go to Paris for whoopee and get it. The only thing they missed during the length of the picture was the boat back. *Bige.*

THE SEAS BENEATH

(With Songs)

Fox production and release. Featuring George O'Brien and Marion Lessing, Warren Hymer, Walter C. Kelly, and Wm. Collier, Sr., underlined. Directed by John Ford. Collier credited with staging. Story by James Parker, Jr., with Dudley Nichols the scenarist and doing the dialog. Joseph August, cameraman. At the Roxy, N. Y., week beginning January 30. Running time, 98 mins.

Comm. Bob Kingsley.....George O'Brien
Anna-Maria.....Marion Lessing
Lolita.....Mona Maris
Chief Costello.....Walter C. Kelly
Chief Joe Cobb.....Walter McGrail
Lieut. McGregor.....Larry Kent
Ensign Cabot.....Gaylord Pendelton
Ernst Von Steuben.....Henry Victor
Franz Shiller.....John Loder
Adolph Brucker.....
Ferdinand Schumann-Heink

Naval picture which will fall short in most of its deluxe spots but should have a better chance in the lesser houses. What little punch it carries rests in the baiting of a German submarine into a trap and the sinking of it by an American sub. Drama in the story is mortally wounded by over footage. No reason for this film to run an hour and a half, leave alone eight minutes past that extreme dead line, and entire sequences can come out.

It looks as though the studio has tried to undo the psychological fault which marred "Men Without Women," a strong picture completely snubbed by feminine patrons, which this feature resembles. John Ford directed that as well as this current release. To take care of this matter a love theme has been inserted, with George O'Brien as the American officer and Marion Lessing as a German spy. The heart interest misses mainly because Miss Lessing gives it nothing. Too, she's the sister of the German sub commander with her fiance also an officer thereon. Under these combined circumstances the audience may figure O'Brien's getting a break when he misses her at the finish after giving every evidence that he's falling. Finale, following destruction of the U-172, has O'Brien watching the girl, her brother, and fiance marching off to a prison camp.

When the film sticks to narrating the purposes and means to its end of this U. S. mystery ship, a four-masted schooner, there's a definite interest. This is helped along by logical dialog and comedy amongst the outfit, which includes a veteran gun crew plus a batch of naval reserve kids on their first official outing. Threading of the whole patch work falls down when it starts to weave in the women, Ford lingering far too long in the sequence where Mona Maris sings the kid ensign into a drugged glass of wine. The waterfront dive footage is all too familiar and to prolong it there's an unnecessary tango by the youngster and the girl. The Spanish maiden, also playing a German spy, sings well enough though not too secure when the melody ascends.

Actually a hoke story depending upon its aquatic action to get over. It marks the feature picture debut for Miss Lessing and Walter C. Kelly. Latter plays petty officer Costello and does well with the assignment. Vet monologist is held down but makes everything count. Bill Collier, Sr., is only seen in one flash. Miss Lessing previously made shorts and still has some way to go before being able to lead the femme portion of a cast. In this case, however, she was perhaps chosen for her linguistic ability as there is an abundance of German spoken which brief titles occasionally explain.

A cinch part for O'Brien, who may lack flapper appeal but who is more authentic in these parts than the pretty boys. Gaylord Pendleton registers as a promising kid type, while Warren Hymer is again a hard-boiled and dumb gob. John Loder makes his German officer authentic.

Expert cutting would do plenty for this picture. August's camera work is good all the way, including a couple of neat angles on the submarine stuff. Sound work has also been well handled.

Ford, apparently taking his "Men Without Women" as a guide post, has diluted the tenseness of the danger periods with comedy so that there's actually no wallop anywhere. And the picture never quite gets away from telegraphing the inference that there's to be no disaster and that no one is going to get hurt. Pendleton is shot when he fires the German sub's refueling vessel, which later leads into a lengthy burial at sea, including a song by a quartet and the blowing of taps in full. By the time that's over the film has to start all over again to regain what pace it had. Likewise for a snapshot bit with O'Brien and Miss Lessing on a wharf. These various stretches of padding are ruinous.

Men may deem "Seas Beneath" a fair pastime but it looks as if the women will have no patience with it at all. And to leave it uncut will even jeopardize its chances with the boys. *Sid.*

THE ROYAL BED

Radio Pictures production and release. Lowell Sherman and Mary Astor featured. Nance O'Neil and Hugh Trevor underlined on billing. Directed by Mr. Sherman. Adapted for screen by J. Walter Ruben from Robert E. Sherwood's stage play, "The Queen's Husband." Leo Tover, cameraman. At R-K-O Mayfair, New York, week Jan. 30. Running time, 73 minutes.

The King.....Lowell Sherman
The Queen.....Nance O'Neil
Princess Anne.....Mary Astor
Granton.....Anthony Bushell
Premier Northrup.....Robert Warwick
Birten.....Alan Roscoe
Crown Prince.....Hugh Trevor
Phipps.....Gilbert Emery
Laker.....Carrol Naish
Fellman.....Frederick Burt
Major Blent.....Desmond Roberts
Ladies in Waiting.....
Lita Chevret, Nancy Lee Blaine

Lowell Sherman directed this picture, in which he appears as the first featured player. What could you expect? That's what you get. All Sherman, and that's hell in a talker as well as in war. Leaving "The Royal Bed" as a good but lightweight production that needs plenty of support for key runs. If it can get over in any other way, then it's Sherman's, or Mary Astor's following, and too much b. o. dependence cannot be placed upon either.

Sherman is before you on the screen all of the time. Or if not

(Continued on page 43)

MIGHTY CIMARRON SWEEPS AMERICA

Radio PICTURES

Reg. U. S. Pat. Off.

"CIM" RUNS WILD

$2 TOP

BURNS UP B'WAY

PRIMED TO BLOW NATION'S HAT OFF!

VICTORY YEAR BEGINS

ALL AMERICA A
WAITING TO BEH

FRENZIED HOST HOLD A MIRACLE

GRANDEST SHOW PHENOMENON OF THIS CAREENING CENTURY... A ROARING NATION OF 123,000,000 SOULS BECOMES ONE VAST AUDIENCE AS "CIMARRON" THUNDERS ACROSS THE SCREENS OF 300 GREAT THEATRES SIMULTANEOUSLY!

Establishing In the Sweep of Its Operations a Record of Grand-scale Showmanship Unmatched Since the Dawn of Amusement History!

CIMARRON

THE PRESSES ROAR!

ACTION SWARMS THROUGH SWELTERING PRESSROOMS OF NATION'S NEWSPAPERS... INSPIRED WORKERS LINE IRON MONSTERS IN GIGANTIC BATTERY FOR BLOW-OFF MAPPED AND TIMED TO ROCK AMERICA...200 PRESSES IN LINE...STRAINING NERVE AND STEEL...PRIMED FOR SIGNAL TO FLASH TIDINGS OF CIMARRON SENSATION ACROSS THE LAND WITH DOUBLE TRUCK AND SINGLE PAGE AD SMASHES

FINAL WARNING TO HOUSE MANAGERS

DON'T BE CAUGHT SHORT ON THE MIGHTIEST SHOW ATTRACTION OF ALL AGES

RADIO PICTURES GIVES YOU LITERALLY "A BIRTH OF A NATION" IN "CIMARRON"...WE HAVE GONE AFTER IT IN A BIG WAY BECAUSE WE KNOW IT TO BE THE GREATEST BOX-OFFICE PROPOSITION SHOW BUSINESS HAS KNOWN IN YEARS!...IT HAS SMASHED NEW YORK RIGHT ON THE NOSE AT $2 TOP AND WILL RUN TILL UNCONSCIOUS! DON'T LET DOWN AN INSTANT. COVER EVERY ANGLE OF THE SHOW. DON'T GET CAUGHT SHORT ON "CIMARRON".

Radio PICTURES

Reg. U. S. Pat. Off

CRACK CIRCUIT SHOWMEN WHIRL 'CIM' INTO MONEY

Radio Pictures extends its thanks to A. M. Botsford, of Publix, Skip Weshner of Warners, Jumping Jack Hess and Mark Luescher of RKO and the hundreds of other brilliant young showmen whose names are not available at this hectic moment. They have carried the torch of showmanship . . . and blazed the trail to a new era in ticket merchandising!

RICHARD DIX
IRENE DUNNE
ESTELLE TAYLOR
AND ASSEMBLAGE OF SUPERLATIVE ARTISTS

DIRECTION
WESLEY RUGGLES

ADAPTATION
HOWARD ESTABROOK

PHOTOGRAPHY
EDDIE CRONJAGER

N. E. MGRS. PEPPING UP BIZ

Film Stocks Stand Out in Dull Sessions With Par., Fox, Loew All in New High Ground for Year

By AL GREASON

The leading picture stock yesterday broke through former highs on the movement, Paramount going to a new peak on the recovery at 46⅜; Fox climbing through 33 and Loew above 53 for the first time since the December slump.

There was nothing in the general market to encourage a special demonstration, which, in the absence of other explanation, may be taken as reflecting a better volume of business in the theatre, following the upturn at the beginning of the new year and tending to corroborate the view that there has been a definite change for the better at the box office.

At the same time R-K-O got into motion, making a double top for the recovery just above 19 and seemingly doing something to discount in price the prospects of large profits from "Cimarron," the company's new smash money picture.

While trading was on a small scale as regards the industrial focal stocks, turnover increased in the amusement section. General mass of securities were sluggish, going through the day within narrow range and closing not much changed from the final prices of the day before. News was negligible, but bullish in tendency, the principal item being intimations that the soldier bonus flurry in Washington had been over estimated.

Whole body of stocks seemed to be stuck on a dead center, and it was for this reason that special movements in the theatre issues took on special significance, moving on their own and without the inspiration of spectacular developments elsewhere. That is to say, they seemed to be impelled by betterments within their own sphere, rather than improvements in the general situation. It follows that if they can go ahead on their own, when a general improvement in business does eventuate they should be especially situated to advance.

Par's Profit Helps

Last week did little to alter the situation in the market. Start of the week witnessed an upturn carrying many issues, amusement leaders among them, into new high ground, but the improvement was cancelled in a reaction starting late Friday and running through Saturday. Net result was that the averages remained practically unchanged.

Theatre stocks were greatly benefited by the income statement of Paramount showing net for the year to Dec. 31 at a new high mark of $18,370,000 compared with $15,544,000 for 1929. This represents $6.15 available for the common stock, somewhat above preliminary estimates, compared to $6.36 for 1929.

Because of the surface appearance of sustained earning power in Paramount contrasted with the unfavorable returns from other industries, partizans of the issue staged an aggressive drive in its behalf, moving quotations to a new high level on the movement at 45⅞. And because Par. serves as bellwether for the film flock, the rest of the active shares rode along on the wave. Best prices were shaded later, but the group did conspicuously better than many of the pivotal issues, many of which, including Can and Steel, touched new lows on the movement at one time or another.

Ability to hold gains against the trend seemed to point to a better position in the theatre stocks which may have attracted strong long investment support instead of moving as most of the others were doing in obedience to technical considerations, such as covering on the advance early in the week and, when that demand was supplied, renewed selling.

The flaw in the rosy picture of Paramount, of course, is in the figures for the third quarter showing only $1.55 for the autumn period which should be its best of the year. Since the attendance slump came only late last summer or early in the fall, it isn't evident whether relaxed business will not run on into the new year. At the recent low, of course, Paramount had gone a long way to discounting past adversity and even now it does look cheap, paying $4 for around a yield of 9% and giving no ground for the idea that it will not maintain that rate.

Par. as an Index

Long pull prospects are well thought of in this stock, even if the holder has to carry it over a dull 1931. That recovery will come in general business goes without saying and Par. stands to benefit promptly from commercial betterment in the country. For when all's said and done, Paramount is most stable of the amusements. Pretty much the whole trading community, investment and speculative alike, figures Paramount as the logical index of the amusement business and would favor it on any recovery on the theory that improvement in the whole industry should be reflected there first, and the concern could stand off any adverse development best, since the company is probably the least in the field beset with individual problems, inside and out.

Even taking the fourth quarter of the year when the company made its poorest showing, the net shows dividend requirements covered with a comfortable margain, while as a result of the whole year the comfortable sum of $6,200,000 goes into surplus after payment of the regular rate on the common. Apparently just under 46 there is a good deal of stock for sale by speculators who got in around that level on the way down and are willing to get out even. However, movements from this time on ought to give a pretty accurate hint of the actual state of business as the season moves into spring.

R-K-O Holds

R-K-O did not run to form. Stock quieted down in volume and worked back and forth within a very minute range. Moreover, there was a significant absence of gossip current about the stock. The company's new picture opened at the Globe a week or so ago and scored a sensational success, the first major screen smash the concern has enjoyed, and if all goes well, it ought to be worth upward of $2,000,000 in money and even more than that in prestige. The circumstance never got into financial comment at all and the ticker did nothing to attract attention. Here was a distinct change of front. Couple of months ago when a campaign was on in the stock, the possibilities of "Cimarron" would have been brass banded to a fare-ye-well. The answer well may be that the sponsors are so well satisfied with their prospects they are in no hurry to capitalize.

However, all the elements of powerful backing that helped to carry the stock to the 50 mark last year, are still present, and the curious situation exists of the stock in the best position since the new management took hold, and selling "ex" speculative prospects in price. The brooding silence that surrounds it, also is a good augury and for the first time a good many amusement men are beginning to look more favorably upon it, remembering in addition that it is one of the few concerns in the show business that showed improved earnings in the year of depression.

Warners churned about in its familiar manner with nothing in the ticker performance to suggest a change in the background. Price has climbed from below 10 to around 17 and its operating group seems content to hold that much of gain. Most of the active stocks have demonstrated that there is a barrier of stock for sale around the highs of Jan. 8 and so long as the market is without definitely bullish news, it doesn't seem possible to absorb large offerings pressing for sale at the higher levels. If and when business changes, of course, the barrier will take of itself, as anxious sellers take heart and decide to carrying their holdings further.

General Theatre

Since it was the sensational performance of General Theatre Equipment that inspired a flurry in the other Fox-Loew trio, the failure of that stock to carry through conclusively reacted on both Loew and Fox. The setback from the high probably representing nothing but in and out scalping. Report that the Fox short term notes for $55,000,000 would be renewed for another year, instead of being handled through a new issue, was good news and probably contributed to the comparative steadiness in that issue, this being no time to float new paper.

Bonds Sell Off

Significant side light on last week's price movements was that although the film stocks showed only fractional net changes from the Saturday preceding, the bond group suffered heavy losses. Six of the leading bonds were down an aggregate of 15 points. The slump, of course, was in sympathy with a sharp decline in Government paper caused by the threat of Congress action to pay off soldier's compensation certificates in cash, for which bills are before Congress calling for as much as $3,500,000,000, a sum that would cripple American credit available to business in its struggle to get out of the dumps.

Washington advices put the most pessimistic construction on political intentions. Wall street always looks for the worst when the statesmen start to maneuver. Anyhow there was heavy selling of U. S. bonds and the rest of the list slipped with them to levels prevailing before the January improvement.

Market advice right along has been to the effect that betterment in the bond section would likely be a prelude to a turnabout in the industrial list, and the reversal of the trend in fixed income securities robbed sentiment of an important prop.

While the seasoned amusement bonds were on the decline, the Pathe 6s took a spurt, on only minor volume, to be sure, but showing the important gain of 10 points on the week. Situation here, since the clearing up of difficulties put in the way of the R-K-O sale, the bonds seem to have taken on a better look. Pathe "A" also did relatively better, although the common was entirely blah close to its minimum under 2.

Yesterday's Prices

STOCK EXCHANGE

		High.	Low.	Last.	Net Chge.
200	Con. F.	12½	12½	12½	
2,400	East. K.	158½	157	158⅜	+1⅝
18,700	Fox	33¼	32	33¼	+1¼
6,100	Gen. Th.	13½	12⅝	13⅜	+ ⅞
200	Keith pf.	100	100	100	+9
11,500	Loew	52⅞	50¼	52½	+1½
19,300	Par	46⅝	44⅞	46	+1
1,100	Pathe	1⅞	1¾	1¾	
13,200	RCA	15⅞	15¼	15⅞	+ ⅜
19,100	R-K-O	19⅝	18½	19⅜	+1⅛
200	Shu	5¼	5	5¼	+ ⅜
33,200	W. B.	17⅞	16⅞	17⅞	+ ⅜
	CURB.				
500	Gen. T. pf.	26⅞	26⅛	26⅜	+ ⅛
600	Fox T.	5⅝	5¾	5½	
200	Tech.	8½	8⅜	8⅜	—⅜
	BONDS.*				
$18,000	Gen. The.	70½	69¼	70⅛	+ ⅛
51,000	Par-P.	87	86½	87	
7,000	Pathe	70	69	70	
2,000	Shu	18¼	18¼	18¼	+ ¼
26,000	W. B.	67⅛	67	67⅛	+ ⅛

* Sales and prices to 2 o'clock.

Summary for week ending Saturday, January 31:

STOCK EXCHANGE

1930-31 High.	1930-31 Low.	Sales.	Issue and rate.	High.	Low.	Last.	Chge.
26½	5	1,300	American Seat	7¼	6½	6½	—1
27⅝	7⅞	4,000	Consol. Film (2)	13¼	12½	12½	— ¼
28¼	12⅛	1,700	Consol. Film pfd. (2)	17⅞	17¼	17½	— ⅜
255¼	142⅛	25,200	Eastman Kodak (8)	169¾	151⅞	155¼	+ ¼
57⅜	16⅛	91,300	Fox Class A (4)	32¾	29⅜	31½	+ ½
117	89¾	300	Keith pref. (7)	91	90¼	91	+ ¾
14	5½	36,000	Gen. Theat. Eq.	13¾	11⅝	12⅝	— ¼
95¾	41⅜	57,400	Loew (3¾)	53⅜	48⅝	50¾	— ¼
112⅜	85⅝	100	Do. pref. (6½)	95¼	95¼	95¼	+1¼
99¾	84	500	Do ex. w. (6½)	95½	93½	93½	— ½
15⅜	4⅛	600	Madison Sq. Garden (6s)	5¾	5⅝	5¾	+ ⅛
26¾	23½	100	Met-G-M pref. (1.89)	25½	25½	25½	— ⅝
77¼	34¾	58,000	Paramount-Fam-Lasky (4)	45⅞	43⅝	45	+ ⅝
9	1⅛	3,900	Pathe Exchange	1⅞	1⅝	1⅞	+ ⅛
19⅝	2⅞	3,000	Pathe Class A	3⅞	3⅛	3⅝	— ¼
69⅜	11¾	287,000	Radio Corp.	16⅛	13⅝	15¼	+1⅛
50	14⅝	108,000	Radio-K-O	19¼	17¼	18⅜	+ ⅜
99⅞	60	60	Orph. pref. (8)	63	60¼	63	.....
33	4⅛	1,900	Shubert	5⅛	4⅝	4⅞	— ½
76	27	....	Universal pref. (8)	..	..	28½	.....
80¼	9¾	167,900	Warner Bros.	17½	16¼	17	— ¼
70¾	31	..	Do pref. (3.85)	..	..	38	.....
			CURB				
54⅝	14	400	Columb. Pcts. v.t.c. (1½)	18⅝	18⅝	18⅝	—1⅞
17⅝	2⅛	6,200	Fox Theatres	6	5	5⅝	— ¾
64¼	9¼	100	Loew rts.	10⅜	10⅜	10⅜	+ ½
37¼	22¾	7,400	Gen. Thr. pref. (3)	27¼	26	26	—1
32¾	12½	300	Nat'l Screen (2)	22	22	22	+2
86½	5⅛	3,200	Technicolor	8⅞	8¼	8⅞	+ ¼
			BONDS				
100⅛	50¾	255,000	Gen. Thr. E. 6s, '40	73½	69¼	69⅝	—3⅞
91	74	21,000	Keith 6s, '46	76¾	76⅝	76¾	+ ¾
130	100	28,000	Loew 6s, '41	104⅞	102½	104	—1⅛
101½	91⅝	23,000	Do. ex. war	99	98	99	+1
80	36	135,000	Pathe 7s, '37	70	59⅝	70	+10
103¼	89	23,000	Par-Fam-Lasky 6s, '47	97	95	95½	—1½
94⅞	76	154,000	Par-P 5½s, '50	89¾	86½	86½	—2
68½	16½	13,000	Shubert 6s	22	18⅝	18⅞	—3⅛
113⅛	60	172,000	Warner Bros. 6½s, '28	71	67½	68	—3½
			ISSUES IN OTHER MARKETS				
			Produce Exchange, N. Y.				
..	..	100	Jenkins Tele.	3	3	3	
			All Quoted for Monday				
			Over the Counter, N. Y.				
			Quoted in Bid and Asked				
Bid	Asked						
17¼	18⅝	....	Roxy, Class A (3.50)	..	..	..	
18	19⅛	....	Unit co.	..	..	..	
1½	2⅞	....	Unit da.	..	..	..	
1	3	....	De Forest Phono.	..	..	..	
			Chicago				
		Sales.					
	—	300	Fox Thea.	5⅛	5⅛	5⅛	
			Los Angeles				
	—	....	Fox Thea.	..	..		

BRAY WINS OVER PATHE ON FILM CENSORSHIP

A decision of the lower court in the suit of Pathe Exchange against Bray Pictures, Inc., to get possession of the films of "Romance of the Colorado," estimated to be worth $137,000, has been reversed by the N. Y. Appellate Division, which has dismissed the complaint. Pathe sued as owner on the ground that it had to pay $127,500 to Cinema Finance Corporation for the money lent to make the film and that this made Pathe the owner.

The Appellate Division said the findings in the previous case showed that the main trouble was the refusal of Pathe to accept, exploit and distribute the film, or to take any steps to realize any money on it, and that in paying Cinema Finance it was paying its own debt and not Bray's, for which reason it was not entitled to the film.

Garsson's Judgment

A jury in the N. Y. Supreme Court gave a verdict for Murray W. Garsson in the suit by Jules E. Brulatour for $8,000 on a note given by Garsson to Herbert J. Yates in 1927, transferred to the plaintiff.

Garsson's defense was that he was then in bankruptcy and that Yates "intimidated and coerced" him into giving the note by threatening to oppose his discharge in bankruptcy if he didn't.

INCORPORATIONS

NEW YORK

Albany, Feb. 3.

Distributors of Forenfilms, Inc., Manhattan; Charles P. Blaney, Madeline L. Landsiedel, Peter Forrest. Filed by Charles H. Bellows, New York.

Ideal Pictures Corp., Manhattan; Morris A. Halperin, George Takce, Milton Brachfield. Filed by Morris A. Halpern, New York.

Theatre Magazine Radio Bureau, Manhattan, advertising, plays; 200 shares no par value; Ethan R. Kayes, Aaron R. Ladau, John J. Maxwell. Filed by Ethan R. Kayes, New York City.

Fruh Amusement Corp., Kings, parks, theatres; Caroline Fruh, Philip Fruh, Dorothy Fredman. Filed by Price Bros., New York.

Theatre Ticket Service, Manhattan, theatre tickets; $10,000; Ruth F. Katz, Anthony C. Consentino, William K. Friedman. Filed by Benjamin R. Harriman, New York City.

Ray-Miner Corp., New York, theatre, entertainment; Harry J. Wright, Wilfred C. Cherry, Maurice F. Frommer. Filed by Jacob H. Karp, New York City.

Revuettes, Inc., Manhattan, theatrical; I. Jonas Speciner, Irving W. Ast, Joseph

(Continued on page 30)

WANT FLESH BUT NOT UNION SCALE

Stage Acts with One Stage Hand, or None—Contests and Giveaways—Two or Three Feature Bills on Split Week

2ND RUNS BETTER OFF

Springfield, Mass., Feb. 3.

Theatre managers in the New England states are doing almost everything under the sun in an effort to pep up business which is none too good, and which they fear will be worse during Lent.

Flesh is coming back to the stages, but not to the orchestra pits or organ consoles. Reduction in admission prices apparently is not being considered as an incentive but rather an idea of attracting them by a policy of "big show" is gaining momentum.

Houses having stages long dark under a talker policy are being lighted for one or a few nights of the week, but in such a way that only one stagehand is necessary. Salary item for such workers is considered out of the question at this time.

Many of the New England cities where mill work is the leading occupation have a large number of unemployed because of factories closed or operating on curtailed schedule.

Stunts adopted by the managers range from the distribution of linenware to three feature films on one program.

On Stage

Marking the return of flesh to the film theatres' stages are such acts as mind readers, magicians, individual singers and instrumentalists. Even with the added attraction consisting of only one person the advertisements proclaim he or she is "on the stage." In some theatres where the talkers have ousted orchestra or organist no accompaniment is provided for the act, except in the case of a singer, and they sometimes provide their own piano accompaniment.

All kinds of contests are being conducted, including opportunity, talent or amateur nights, harmonica contest, dancing and song contests and picking out the prettiest girl in the audience.

Some houses are presenting vaudeville for one, two or three days but usually there is such a sprinkling of amateurs among the professionals the shows are of such a nature as to react unfavorably against the theatre, although it is admitted that the vaude does attract added business.

Double features, long a fixture in New England film theatres, prevail. In some instances managers are presenting three features on one bill.

Gift nights, or matinees are featured largely. Patrons receive silverware, dresserware or other articles. Dresserware gag has been to offer one piece one night a week until a complete set has been received by a patron.

Free auto parking is offered by some theatres.

Opening Matinees

In some houses an attempt is being made to build matinee business on the opening days of new shows by a cut price or a two-for-one price arrangement for women.

Theatre operators are wary installing any added attraction that means extra expense except for the attraction itself. No stagehands or no music, except when the latter is necessary. Managers seem convinced it doesn't pay to take chances. Many houses that are using vaude play all the acts in a full stage setting that surrounds the picture screen. Hence as a rule only one stagehand is needed to draw a curtain across the screen and handle the switchboard. In many cases the union requires a

(Continued on page 25)

CRITICS PUT WREATH

DON CLARKE'S GREAT BEST SELLER LEAPS TO FLAME-SHOT LIFE!

CRITICAL PENS DO SNAKE DANCE AS WORLD OF WOMEN AWAITS THE MOST LOVABLE HEROINE OF THE HOUR

Film Daily:
Will get the women. Tensely Dramatic. Entertainment all the way.

Los Angeles Record:
Oh what a picture! A real gem. Helen Twelvetrees a better actress than Chatterton.

Motion Picture Daily:
An audience picture. Packed with human appeal. Triumph for Twelvetrees.

N. Y. Telegram:
Big heart appeal. Boy what a punch.

CHARLES R. ROGERS SMASH SENSATION . . . TERRIFIC DRAMA PENETRATING THE HEART OF WOMANKIND!

Radio PICTURES

Reg. U. S. Pat. Off.

ON MILLIE'S BROW
Millie
HELEN
TWELVETREES
LILYAN TASHMAN
ROBT. AMES
JOHN HALLIDAY
JOAN BLONDELL
JAMES HALL
ANITA LOUISE
Directed by JOHN F. DILLON
Assoc. Prod. HARRY JOE BROWN
WORLD PREMIERE FEB. 6 · RKO MAYFAIR, N.Y.

Theatre Advertising as Indicated From Various Cities

NEW YORK CITY

KANSAS CITY

OKLAHOMA CITY

NEW HAVEN

NEWARK

NEW YORK CITY

LOS ANGELES

LOS ANGELES

LOUISVILLE

EXPLOITATION

This department is almost entirely made up of matter from "Variety's" own correspondents. Seldom are any of the exploitation notes sent out by the home publicity offices of the chains used here.

"Variety's" correspondents have been requested to report on all local press or exploitation stunts that fail or prove too expensive for results achieved, as well as those which get over.

Ordinary or expected exploitation not included in this department. Repetition in several cities also excluded, after first mention, unless new angle is later developed.

Life Made Easy

Los Angeles.

A stunt attracting attention here was R-K-O's idea of sticking a man in a big cage in the lobby of the R-K-O as bait for "Kept Husbands" (Radio).

Lad, nicely dressed, was given an easy chair, couple of mags and a box of candy with which to amuse himself inside the cage while passersby got a load.

Lobby Exploitation

Minneapolis.

Manager Emil Franke of the R-K-O Orpheum claims for his "Cimarron" lobby display that it is the largest ever made for an inside. It is 63 feet long and 8½ feet wide, spelling out the name of the picture in six-foot block letters. Film at the Orpheum Feb. 6. Tremendous exploitation campaign already under way.

Moon Month

Toledo.

With "Reaching for the Moon" and "New Moon" booked for Feb., Wally Caldwell, manager Valentine, has designated Feb. as "Moon Month" in ads.

Crossword Puzzle Passes

Portland, Me.

Keith's has started a daily crossword puzzle in the local paper. Ten passes are given to the word workers who send in the first solution.

It looks like a revival for the puzzle, as Portlanders are going after the gag quite heavy.

"Crying Towel"

Canton, O.

"Please hand this crying towel to the next bozo who comes to you crying depression and tell him to go and see Bert Wheeler and Bob Woolsey in "Hook, Line and Sinker."

This advertisement came out in the form of a paper towel and went across nicely in connection with the screening at Warners' Palace of the comedy.

Hundreds called at the theatre for the towels. Manager George Reister said stunt one of the best he has tried in a long time.

Dept. Store-Theatre Plug

Easton, Pa.

State theatre, films, Wilmer and Vincent house, has tied in with local merchants offering patrons tickets good for purchase in the stores to those holding the lucky numbers.

Seville theatre has also made a similar arrangement with one store.

Steam Up

Portland, Ore.

Fox Paramount worked up front page publicity locally by getting censor board in argument on Par's "No Limit," first Clara Bow picture to show here since recent L. A. court case. Board finally came out with flat page one statement the film was okay.

Floyd Maxwell, manager of the Paramount, is a member of the censor board.

Old Stunt Revived

Rochester, N. Y.

With three other first run houses playing vaude, Manager Albert Kaufman of the Capitol is countering with a combined promotion and stage entertainment stunt, talking film contest. Runs four weeks, open to everyone, and gives fans a chance to do their stuff before the camera. Auditions and actual filming will be part of regular entertainment bill.

Tie-up is with the Rochester "Journal-American." Opens with scenario idea and title contest for $50 prize. This will run a week, followed by tests and tryouts on stage for parts. Third week will be actual filming of scenes on stage in view of audience. Stage will be rigged up as sound studio. Professional director and camera technicians will be imported. Otherwise entirely local amateur talent. Idea is first of its kind in city, although several years old. On fourth week the completed picture will be screened.

Public Address Contract

Denver.

Harry Huffman, owner of five houses here, will place the names of his houses and attractions before sport crowds this year.

Huffman has contracted with a public address system company which furnishes equipment for sporting events and other public gatherings to mention his pictures. The Western Baseball League will use one of the setups all season, which takes in over 70 night games. Announcements on the films will be made between innings. The Denver auto show, this month, is also included in the deal.

Home-Talent Revue

Winnipeg.

Howard Waugh, of the Capitol, has uncorked a new angle on the old opportunity night gag. All of the first-prize winners for the past several weeks have been assembled. They will appear as a special added attraction at the Capitol week of Feb. 15 in a "Made In Winnipeg" revue.

Dream Interpreter

Minneapolis.

Orpheum (R-K-O) has a new free service for its patrons—dream interpreting.

"Prince Taiang," supposedly on the show house's staff, translates dreams sent in by cash customers. All that is necessary to have one's dream interpreted is to describe the dream on a coupon contained in the theatre's program.

"Remember When" Film

Newark, N. J.

Simeon Marks, manager of Fox Terminal, has tied up with the "Star-Eagle" for a "Remember When" film, opening Saturday.

A series of oldtime Newark pic-

(Continued on page 26)

Legislative

Omaha, Feb. 3.

Going on the theory that it doesn't look good for legislators to take tickets when they have three film bills to consider, Theodore Metcalfe, lieut.-gov., ordered that no more passes be distributed in the Senate and House of Representatives chambers and recommended that those who had taken the tickets return them. All of them didn't.

The three bills introduced are:

That admissions to all theatres include a tax to be used to benefit depositors in failed banks of the state.

Prohibit Sunday shows.

Establish censorship.

"Introduction of bills to regulate theatres has become a standing joke of the legislature. The members cannot afford to let even a small group of persons think they are being influenced by these tickets," Metcalfe asserted.

Dallas, Feb. 2.

Long expected state censorship bill slipped into Texas legislature last week without any particular ruckus. Bill introduced by a small town legislator, prompted, more or less, by Horwitz lobbyists. No action taken with the lawmakers snowed under by a rift of reformers.

Seat tax bill expected next. Already introduced are bill subjecting all chain businesses (theatres, too) to $100 per house annual tax, and provision for a uniform arbitration board to settle minor disputes out of court. Another measure would censor all films released in Texas showing drinking scenes, as detrimental to the prohibition fight.

Bills are introduced almost daily in the legislature and mean little until vote taken. Doubtful whether this vote will be possible before Feb. 15.

Indianapolis, Feb. 3.

Introduction of two bills in the Indiana legislature providing for an admission tax and censorship of pictures.

The censorship bill is an annual session affair. It stands little chance of passage, but the tax bill is serious.

The 10% state tax on admissions might pass if reported out of committee favorably, as majority of the legislators are farmers or rural citizens. The tax trend this session is toward relieving the property tax burden.

A theatre tax would place an added burden on Indiana houses which have been having a difficult battle during the recent months of depression. Charles Metzger, of the Associated Theatre Owners of Indiana, will take a delegation before the committee and fight the measures.

Northeast Mgrs.

(Continued from page 21)

certain number of men backstage for a given number of acts.

In New Bedford

A good illustration of the condition of the New England theatre business is shown by the experience of Paramount Publix in New Bedford, Mass. It is a city whose population largely depends on mill work. The mills have been suffering from a serious slump for the last few years and unemployment is widespread. Publix has the Olympia, Empire and Capitol. Early this season the Olympia had five acts and feature films, changing twice weekly. Business was bad. Vaude was cut out and double features, changed twice weekly, was substituted. Then five acts were put back for the last half, with double features the first half. Beginning this week the Olympia has dropped vaude, fired its organist and orchestra and installed double features, changed twice weekly. Empire has been playing first runs, but this week began a second run double feature policy at reduced prices. Capitol, neighborhood, plays second runs at low prices.

The second run, low price houses do not seem to be having the same sort of a struggle for profit as the first run houses. Some old houses closed for some time have reopened as second run houses with low scales.

New England managers, pioneers in the double feature shows, confess to being unable to see any especial benefit in increasing their screen programs. Throwing in an extra comedy or some other sort of subject, in their opinion, isn't the cure. They want to give their patrons flesh, but hesitate to add to their payrolls the salaries of stagehands and musicians.

Lobby Sales

Some beverage companies are getting a break by serving drinks, hot and cold, in theatre lobbies, but there's many a doubt if this will have anything to do with bringing in patrons. There's little or no benefit accruing to the theatre because the beverage companies cannot reciprocate by advertising the theatre, although a soft drink concern using time announced on the air it was serving its product in the such and such theatre lobby.

Special children's shows on Saturday morning are being revived and films of especial appeal are being added to regular programs.

Managers in some communities, where there are large populations of French speaking people are showing films in which French is spoken. In some cases they are presented as midnight shows or else take the place of an English program for a day or two.

Inaccurate Biographies

Laurence Tibbett

By Claude Binyon

Hollywood, Jan. 31.

Bakersfield, Cal., second only to Chicago, Ill., as fertile hog country, is the birthplace of Laurence K. (Chubby) Tibbett. Despite Laurence's later success as a potent baritone in opera and pictures, Bakersfield natives recollect him as only a fair hog caller.

"He could holler loud, all right," says one elderly inhabitant, "but he didn't have no sincerity. Instead of comin' arunnin' for dinner, the hogs straggled in slow-like as though they wasn't sure whether Laurence was leadin' 'em to slop or slaughter."

Although he wouldn't admit it, Laurence at that time was aware of this lack of sincerity in his voice. He tried various means of correct-

(Continued on page 81)

BEHIND THE KEYS

Urichsville, O.

Committee of citizens told by Mayor J. W. Lytle he will not order the police to close picture theatres here on Sunday. Mayor said he would honor any affidavits filed by citizens, but would not take the initiative.

Dallas.

Robert D. Sparks, manager of Publix-Arcadia, Temple (Tex.), was held up last week for $1,100 house receipts. Hijacker entered Sparks' office while latter was checking gross at midnight. They forced him to lie down, bound him with adhesive tape, grabbed cash and beat it in a car.

Sparks managed to work himself loose enough to dial for the cops.

House was robbed under similar circumstances, for almost same amount, about a year ago.

Los Angeles.

Charles Manning, musical advisor for the Publix west coast division before the F-WC leasing deal, has been transferred to Houston.

He will take charge of the musical end and pit of the Metropolitan there for Publix.

Reading, Pa.

Paul E. Glase, for 20 years publicity man and house manager for the Carr & Schad, Equity and Warner-Stanley theatres in succession in this city, has resigned as assistant divisional director of the Warner houses in this territory. He has no plans. Geo. C. Ritch succeeds him.

Fifty-five employees, managers and others, in the Warner houses here paid a surprise visit to Glase, at his home, and presented him with a purse of $100 in gold as an expression of regard and regret.

Reading, Pa.

Fire, smoke and water caused $6,000 loss to Broadway theatre, Bridgeport, Pa. Fire was confined to stage. Amateur show in house night before.

St. Johns, N. B.

A movement to open the talker houses of Sydney, N. S., on Sunday nights, for an indefinite period, with a percentage of the receipts going to the unemployed has been squelched by the saintly members of the Sydney city council.

Portland, Ore.

Bill Fitzhenry is new house manager at the Fox Rialto. Floyd Maxwell, Oregon division manager for FWC, has taken over management of the Paramount. Also has supervision of 11 small upstate Fox houses. Carl Werner is new p. a. at Fox Paramount.

Rochester, N. Y.

Plans underway for a second picture house in Mount Morris. Lachiusa Brothers will remodel their Main street block and build an addition on the rear to provide the theatre. Understood that one of the large circuits will lease the new house.

Lynchburg, Va.

As committeeman of a new safety council formed here, Willis Grist, Jr., c. m. for Publix, has offered to show shorts on safety first rules at his three houses. It is part of a campaign the council is undertaking to acquaint the public with safety measures. Chapter is affiliated with national safety council.

New York City.

Fox Theatres has taken cognizance of the rumor that Samuel Rinzler, Brooklyn and L. I. Division manager, was to leave the organization and, accordingly denies it.

Seattle.

Lou Golden has resigned as manager of the Fox. George Appleby new manager for Hamrick theatres in Portland.

Seattle.

Earl Crabb back from Los Angeles with new job as northwest division manager for Hughes-Franklin Theatres, Inc., with offices on fourth floor of Skinner building. "In 90 days," said Crabb, "we expect to have 20 houses in Oregon and Washington."

Rockford, Ill.

Added bit of realism to "The Third Alarm" fire film proved costly to George Bowers, operator at the Midway, when the film burst into flame during the first show Sunday night. Bowers, alone in the booth, fought the flames and did not leave the booth until he had made sure all doors were closed. He was severely burned about the face and arms.

Galveston.

Two masked bandits held up Robert D. Sparks, manager of the Arcade theatre, Temple, Tex., taking $1,100 receipts of weekend. Sparks told officers bandits entered his offices after midnight Sunday, forced him to open the safe, and bound and gagged him.

Poughkeepsie, N. Y.

Frederic J. Tripp is now at the Stratford theatre as solo organist.

Birmingham.

Ben Sims, recent asst. mgr. of Ritz, R-K-O, has gone in as asst. mgr. of Strand, Publix. He succeeds D. S. Campbell, switched to the Alabama here.

Joe Peterson has been sent here by R-K-O to act as secretary and treasurer of Ritz. J. E. Miller will handle publicity.

Seattle.

Bud Mulligan is new asst. to James Q. Clemmer at the Paramount (Fox).

George Olsen, six years ago at Strand, then to Paramount managers' school and recently with Fox in Washington, is new manager of Fox Fifth Avenue. H. Shaffer is asst.

Al Hagen is new treasurer at the Paramount (Fox).

R. H. Zeller is manager of Orpheum (R-K-O), succeeding Joe Cooper, who goes to take charge of publicity for Northwest division R-K-O.

Denver.

R. R. Adams, Rialto's assistant manager, transferred to same post at the Paramount.

Last two silent houses here, the Zaza and Majestic, are installing sound.

Colonial, Pueblo and the Fitzsimmons and U. S. Hospital have installed Monarch sound equipment.

After being closed seven months, during which Newcastle, Wyo., went without pictures, the Edison has been reopened by O. O. Cleveland with sound.

San Antonio.

A. W. Baker from Portland and Ed Prisden from Minneapolis are new respective Publix-Texas house manager and city manager here.

Providence.

Harry Storin, managing both the R-K-O Albee and Victory, will now have charge of the Albee only.

Jack Hobby, of Brooklyn, at the Victory. Jack Townsend, asst., shifted to publicity department.

San Francisco

G. W. Riley has replaced George Weiss as manager of Warner theatre here. Weiss has returned to Warners in Hollywood.

Buffalo.

Marsh Taylor in from Albany replacing Harry Goldberg as district manager of Fox theatres. Goldberg goes to New Jersey similarly.

Ullmans reported taking over Circle, west side neighborhood house.

Detroit.

Publix changes locally: Carl Krueger resigning as manager of Michigan, to take over the Punch and Judy, succeeding Frank Cavanaugh. Succeeded at Michigan by Steve Barutio, from N. Y. Par.

S. Carpenter leaves State, followed by Milton Simon, of Publix N. Y. office.

Brooklyn, N. Y.

Metropolitan, Forest Hills, L. I., is being remodeled under Sol Brill's direction. It reopens in about four weeks with pictures.

Salt Lake City.

The safe at the R-K-O Orpheum here was cracked Monday morning, the bandits getting away with over $4,000. Bandits bound the watchman and got away safely.

New York City.

Harry Clay Blaney, Jr., who has been managing the Hamilton (R-K-O), New York, succeeded by Harry Moore.

Jacksonville, Fla.

Gordon Reap managing Rialto.

J. T. Webb, Jr., in charge of Dixie and Etta at Ocala, trading places with Reap.

John L. Crovo, southern vet, is out with sex lecturer.

Mt. Clemens, Mich.

Family theatre at New Baltimore has closed for the winter, so its proprietor will have enough dough to open it again in the spring. Bijou here is dark, but Macomb is running full blast.

New Algonac is worrying along on the take. Roseville theatre running three nights a week, clearing expenses and a trifle over.

Syracuse, N. Y.

Marshall Taylor, Fox upstate div mgr, has appointed John S. MacNeill as city mgr in Utica, replacing Walter League, who goes to Niagara Falls for Fox.

Herman Bahn, at Niagara Falls, is out.

West Chester, Pa.

Elmer Howlander, Germantown, Pa., theatre manager, has been transferred to Warner's new theatre here, succeeding Morris E. Connor, transferred to Warners' Norwood theatre. Transfer was a surprise. No other changes ordered.

Comparative Grosses for January

Table of grosses during January for towns and houses listed as previously reported weekly. Where title and gross of picture omitted, frequently is "sex" film or picture played in "sex" film style for that week.

NEW YORK

	Jan. 3	Jan. 10	Jan. 17	Jan. 24
CAPITOL High. $109,286 Low.. 30,000	"War Nurse" $65,000 Stage Show	"Paid" $83,500 (1st week)	"Paid" $65,800 (2d week)	"Reducing" $76,600
PARA-MOUNT High.. $95,000 Low... 49,100	"Tom Sawyer" $45,600 (2d week) Stage Show	"Right to Love" $73,100 (1st week)	"Right to Love" $55,600 (2d week)	"No Limit" $54,000
ROXY High. $173,658 Low.. 59,800	"Shepper Founder" "Part Time Wife" $135,700 (9 Days) Stage Show	"Man Came Back" $125,400 (1st week)	"Man Came Back" $96,000 (2d week)	"Once Sinner" $71,000
STRAND High.. $75,800 Low... 15,000	"Sunny" $23,900 All Sound	"Man to Man" $22,200	"Little Caesar" $75,800 (Record for Sound)	"Little Caesar" $45,300

CHICAGO

	Jan. 3	Jan. 10	Jan. 17	Jan. 24
CHICAGO High.. $71,300 Low... 33,000	"Lash" $39,900 Stage Show	"Right to Love" $51,200	"Bachelor Father" $38,600	"Illicit" $45,700
McVICKER'S High.. $53,000 Low... 13,000	"Morocco" $44,400 (1st week)	"Morocco" $31,900 (2d week)	"Morocco" $25,300 (3d week)	"Man Who Came Back" $27,800
MONROE High.. $12,500 Low... 2,400	"Big Trail" $3,700	"War Nurse" $2,400 (New Low)	"Sin Takes Holiday" $3,700	"Just Imagine" $4,000
ORIENTAL High.. $52,500 Low... 20,000	"Min and Bill" $36,500	"Princess and Plumber" $37,500	"Virtuous Sin" $33,200	"For a Man" $32,500
ROOSEVELT High.. $36,500 Low... 8,500	"Lightnin'" $24,300 (1st week)	"Lightnin'" $14,000 (2d week)	"Outward Bound" $16,300	"Blue Angel" $14,500 (3 days)
STATE-LAKE High.. $45,300 Low... 15,200	"Hook, Line Sinker" $27,000	"Charley's Aunt" $18,200 (1st week)	"Charley's Aunt" $10,600 (4 days)	"Criminal Code" $19,000
UNITED ARTISTS High.. $38,700 Low... 10,700	"Lincoln" $10,700 (New Low)	"One Heavenly Night" $26,000 (1st week)	"One Heavenly Night" $20,100 (2d week)	"Bat Whispers" $22,200

LOS ANGELES

	Jan. 3	Jan. 10	Jan. 17	Jan. 24
EGYPTIAN High.. $14,000 Low... 2,800	"Feet First" $6,500	"War Nurse" $3,500	"Follow Leader" $4,000	"Reducing" and "Follow Leader"
LOEW'S STATE High.. $48,000 Low... 15,600	"Part Time Wife" $27,000	"For a Man" $21,000	"Just Imagine" $26,000	"Passion Flower" $25,000
PARA-MOUNT High.. $57,800 Low... 15,000	"Right to Love" $22,000 (2d week)	"Gang Buster" $20,000	"Scandal Sheet" $25,000	"Blue Angel" $32,600
UNITED ARTISTS High.. $38,700 Low... 6,000	"Heavenly Night" $8,000 (2d week)	"Hell's Angels" $10,000 (1st week)	"Hell's Angels" $10,000 (2d week)	"Bat Whispers" $9,500
WARNER'S DOWN-TOWN High.. $38,800 Low... 9,000	"Lash" $13,000 (2d week)	"Divorce Friends" $10,000	"Going Wild" $15,000	"Mothers Cry" $9,000 (New Low)
WARNER'S HOLLY-WOOD High.. $37,300 Low... 7,500	"Lash" $7,500 (2d week) (New Low)	"Outward Bound" $24,000	"Going Wild" $17,000	"Man to Man" $9,000

SAN FRANCISCO

	Jan. 3	Jan. 10	Jan. 17	Jan. 24
WARFIELD High.. $48,000 Low... 8,200	"Lightnin'" $16,000	"Gang Buster" $23,000	"Once a Sinner" $25,000	"No Limit" $27,000
PARA-MOUNT High.. $36,000 Low... 6,200	"Right to Love" $17,000 (2d week)	(Dark)	(Dark)	(Dark)
CALI-FORNIA High.. $34,000 Low... 6,200	"Blue Angel" $25,000 (1st week)	"Blue Angel" $15,000 (2d week)	"Lash" $14,000	"Mothers Cry" $9,000
ST. FRANCIS High.. $23,300 Low... 3,000	"Segreto del Dottore" $8,000	"Weib im GsHungel" $6,000	"Le Petit Cafe" $8,000	"Perche No" $6,000

TACOMA

	Jan. 3	Jan. 10	Jan. 17	Jan. 24
BLUE MOUSE High... $8,280 Low.... 1,400		"Bat Whispers" $3,000	"Captain Thunder" $1,500 (5 days)	"Once a Gentleman" $3,000 (9 days)
RIALTO High.. $8,500 Low... 1,500	"Tom Sawyer" $2,500	"Right to Love" and "Ladies' Morals" $2,600	"Santa Fe Trail" $2,100	
R-K-O High.. $14,500 Low... 2,800	"Hook, Line Sinker" $5,400 Vaude	"Charley's Aunt" and "Lash" $7,000	"Kismet" $6,800	"Free Love" $5,800

MINNEAPOLIS

	Jan. 3	Jan. 10	Jan. 17	Jan. 24
MINNE-SOTA High.. $45,200 Low... 17,000	"Right to Love" $34,100 Stage Show	"Paid" $27,000	"Man Came Back" $27,600	"Lash" $21,400
STATE High.. $28,000 Low.... 3,800	"Sunny" $10,200	"Bat Whispers" $9,400	"Du Barry" $6,700	"Going Wild" $8,200
R-K-O ORPHEUM High.. $25,000 Low... 5,000	"Hook, Line, Sinker" $16,000 Vaude	"Criminal Code" $15,000	"Free Love" $12,000	"Charley's Aunt" $14,000

SEATTLE

	Jan. 3	Jan. 10	Jan. 17	Jan. 24
PARA-MOUNT High.. $26,000 Low... 5,950	"Along Came Youth" $6,900 Stage Show	"Paid" $20,200	"Right to Love" $17,800	"Part Time Wife" $11,700
MUSIC BOX High.. $17,000 Low... 3,500	"Viennese Nights" $6,000 (1st week)	"Viennese Nights" $3,500 (2d week) (New Low)	"Devil to Pay" $7,500 (1st week)	"Devil to Pay" $6,200 (2d week)
FIFTH AVE. High.. $26,000 Low... 7,800	"Lightnin'" $20,000 Stage Show	"Blue Angel" $9,600	"Man Came "Back" $11,800 (1st week)	"Man Came Back" $7,800 (2d week) (New Low)
BLUE MOUSE High.. $16,000 Low... 3,000	"Capt. Thunder" $5,000	"Heavenly Night" $7,500 (1st week)	"Heavenly Night" $3,000 (2d week) (New Low)	"Once a Gentlemen" $4,200
ORPHEUM High.. $32,000 Low... 6,500	"Hook, Line, Sinker" $20,000 Vaude	"Criminal Code" $10,000	"Charley's Aunt" $11,000	"Free Love" $11,200

NEWARK

	Jan. 3	Jan. 10	Jan. 17	Jan. 24
BRANFORD High.. $30,500 Low... 13,500	"Sunny" $25,000 Stage Show	"Hell's Angels" $25,000	"Going Wild" $18,000	"Lash" $23,000
CAPITOL High.. $15,000 Low... 900	"Dich Hab ich Geliebt" $900 (New Low)	"Renegades" and "Gorilla" $3,000	"Princess, Plumber" $2,300	"River's End" $3,000
MOSQUE High.. $33,000 Low... 6,000	"Divorce Friends" $14,000	"Mothers Cry" $19,000	"Hell's Angels" $8,000	"Du Barry" $7,500
STATE High.. $32,000 Low... 10,000	"Min and Bill" $25,000 Vaude	"Remcte Control" $15,000	"Right to Love" $19,000	"War Nurse" $19,200
R-K-O PROCTOR'S High.. $29,000 Low... 7,000	"Hook, Line, Sinker" $29,000 (Record) Vaude	"Cohens and Kellys" $14,700	"Criminal Code" $19,000	"Danger Lights" $16,500

DENVER

	Jan. 3	Jan. 10	Jan. 17	Jan. 24
TABOR High.. $14,000 Low... 8,000	"Just Imagine" $14,000 (Record)	"Doorway to Hell" $11,750	"Princess and Plumber" $11,000	"Part Time Wife" $9,000
ALADDIN High.. $16,600 Low... 1,650	"Viennese Nights" $9,000	"Outward Bound" $5,000	"Lightnin'" $10,000	"Man Came Back" $10,000
DENVER High.. $27,700 Low... 7,000	"Paid" $27,000 Stage Show	"Lash" $18,500	"Reducing" $23,200	"Gang Buster" $17,200
RIALTO High.. $7,750 Low... 2,000	"Sea Legs" $4,400	"Along Came Youth" $4,700	"Hell's Angels" $4,300	"Top Speed" $4,100

WASHINGTON

	Jan. 3	Jan. 10	Jan. 17	Jan. 24
COLUMBIA High.. $19,000 Low... 5,500	"Hell's Angels" $16,000 (1st week) All Sound	"Hell's Angels" $9,000 (2d week)	"Right to Love" $11,900 (1st week)	"Right to Love" $9,000 (2d week)
EARLE High.. $25,500 Low... 6,000	"Kismet" $18,500 Vaude	"Lash" $16,000	"Viennese Nights" $15,000	"Little Caesar" $22,500
FOX High.. $41,500 Low...	"Tom Sawyer" $34,800 Stage Show	"Princess-Plumber" $23,100	"Part Time Wife" $22,500	"Once a Sinner" $23,400
PALACE High.. $27,300 Low... 11,500	"War Nurse" $25,000 Stage Show	"Morocco" $25,000	"Heavenly Night" $24,000	"Follow Leader" $19,000

LOUISVILLE

	Jan. 3	Jan. 10	Jan. 17	Jan. 24
ALAMO High.. $11,600 Low... 2,450	"Princess and Plumber" $3,500	"East Is West" $5,800	"Just Imagine" $5,900	"Part Time Wife" $4,700
BROWN High.. $8,400 Low... 2,250	"Charley's Aunt" $3,200	"Hook, Line Sinker" $5,800	"Criminal Code" $5,400	"Royal Bed" $4,200
ANDERSON High.. $9,800 Low... 2,100	"Sea Legs" $3,850	"Going Wild" $3,650	"Truth About Youth" $2,900	"Naughty Flirt" $3,100
RIALTO High.. $14,750 Low... 3,275	"Lash" $4,350	"Right to Love" $4,700	"Blue Angel" $5,300	"Mothers Cry" $4,100
STATE High.. $28,000 Low... 7,900	"Paid" $10,400	"Reducing" $10,900	"Heavenly Night" $11,400	"Bat Whispers" $11,800
STRAND High.. $12,500 Low... 3,700	"Just Imagine" $5,200	"Viennese Nights" $5,000	"Man Came Back" $7,200 (1st week)	"Man Came Back" $5,600 (2d week)

BROOKLYN

	Jan. 3	Jan. 10	Jan. 17	Jan. 24
PARA-MOUNT High.. $— Low... —		"Right to Love" $55,600	"Blue Angel" $46,100	"No Limit" $42,000
FOX High.. $— Low... —		"Part Time Wife" $27,300	"Along Came Youth" $25,900	"Man Came Back" $47,800
STRAND High.. $— Low... —		"Sunny" $17,000	"Mothers Cry" $17,800	"Little Caesar" $34,000
METRO-POLITAN High.. $— Low... —		"Min and Bill" $29,000	"War Nurse" $25,200	"Passion Flower" $21,400
ALBEE High.. $— Low... —		"Charley's Aunt" $23,000	"Brothers" $30,900	"Criminal Code" $30,200

BOSTON

	Jan. 3	Jan. 10	Jan. 17	Jan. 24
STATE High.. $40,000 Low... 10,100	"Paid" $26,800	"Hell's Angels" $24,100		"Heavenly Night" $21,500
METRO-POLITAN High.. $66,000 Low... 19,500	"Princess and Plumber" $20,900 Vaude	"Right to Love" $50,800		"Gang Buster" $28,700

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EXPLOITATION

(Continued from page 25)

tures have been put together into a film, plugged by the paper, which got the pictures.

Prizes totaling $50 will be given for those who get them right.

Free Pop for "Thirst"

Danbury, Conn.

Tying up with a manufacturer of soft drinks, Manager Charles Oakley of the Capitol theatre opened a miniature bar in the lobby of the theatre as an advance plug for "See America Thirst" (U). The bar was operated four days, and each ticket admitted the holder to a drink of pop. Four different flavors of bottled beverage were offered. Few customers turned down the free drinks.

$6,000 Damage Suit Against Parent

Birmingham, Ala.

Homer J. Williams, owner of the Grenada, Senatobia and Oxford, Miss., theatres, has filed a suit at Grenada, Miss., asking $6,000 damages from the Parent Reproducer Corp.

Williams contends the sound equipment purchased from the Parent people was unsatisfactory. Defendant pleads Williams did not give the equipment a fair trial.

Syracuse, N. Y.

Morris Shulman, of this city, has taken over the Richmond theatre, Herkimer, N. Y.

Oklahoma City.

Frank McCabe, manager of Publix's Capitol, and Paul Grubb, asst. of Criterion, here.

Albany.

Fred Weinberg, mgr. Albany, now mgr. Ritz, succeeding Al Stevens, resigned.

Peter Leonard, Warner booker, succeeds Weinberg here.

Albany.

George Roberts, former owner of the Eagle, a second run house, lost a three-year litigation when the Court of Appeals denied his motion to appeal to it from a verdict of $4,000 in favor of Frank Owens. In 1927 Owens brought suit against Roberts for injuries suffered in a fall on an icy sidewalk in front of the theatre and won a verdict of $2,500. This was reversed by the Appellate division, and when the case went back to trial again the verdict was increased to $3,000. Again it was appealed and reversed by the Appellate division. The third verdict was for $4,000, which the Appellate division affirmed.

Mgr's Big Welcome

St. Paul.

Most novel business buildup ever pulled here spotted this week with a theatre manager, not his show, taking the bows.

Stunt was framed by Jack Edwards, pinch hitting for Ray O'Connell, hurt in an auto crash Dec. 5, centers around the return of O'Connell to his old job. Edwards went so far as to get Mayor Bundlie to declare a half holiday Saturday (31) for the "Welcome Back Ray O'Connell Week." Taxis carried that slogan on tire covers. Merchants, all of whom know the auto victim through his continuous tieup campaigns, splashed windows full of welcome cards and the dailies sprung stories and pictures.

Lobby filled all day Saturday with customers putting on the handshake act, some sending flowers. Affair topped off in evening with dinner tendered by Association of Commerce at which O'Connell, an active member, was honor guest.

Putting a Clip Together

St. Paul.

Don Alexander, Paramount p. a., copped $250 in free ads. One daily was springing Foch memories and Alexander offered a plug on screen via newsreel in return for ads.

After setting the deal, Alexander could not find a Foch newsreel clip. So Alex rounded up some trench fighting sequences from "Wings" to start. These faded into a photo of the Frenchman, which in turn gave way to a shot of the backs of a group of French officers. Grand finale was distant shots of Lindy's homecoming on Broadway with "still" photos of Foch in auto as inserts, plus the American and French flags.

Plant newsreel, a scream for local showmen, was a pat on the back for Alex who copped his free white space, regardless of how.

Students Discuss Film

Syracuse, N. Y.

Exploiting "Fighting Caravans," current, Raymond B. Jones, Paramount, utilized the historical angle of the picture for a direct tie-up with the local schools. All history teachers and one student from each class were guests of the management Friday afternoon. Their reports on the picture were subjects for class discussion this week.

As a further bid for patronage from the students in the high school history classes, Jones issued a special ticket entitling the holders to the lowest house admission rate up to 5 p. m.

MARJORIE WHITE

Marjorie was on the stage at the age of four. She knew her Q's before she knew her ABC's. Winnipeg, Canada, marks the spot.

She grew up in vaudeville but left it during war time to entertain Canadian troops. When peace was declared, she declared in favor of the United States.

She toured the country as the blonde, blue-eyed "sister" of a "sister" act.

The act replaced the Duncan Sisters in "Topsy and Eva." Marjorie was hotsy Topsy. She sang and danced in "Hello, Lola" and on Broadway in "Lady Fingers"—exercises which led to Hollywood.

Step by step, she ankled up the aisle of popularity.

Marjorie sings while taking a bath, but has no other bad habits. She loves jewelry, but even offstage doesn't sit still long enough to wear many ornaments.

OH, FOR A MAN!

JUST IMAGINE

MOVIETONE FOLLIES OF 1930

THE GOLDEN CALF

HAPPY DAYS

SUNNY SIDE UP

TENTH OF A SERIES OF FOX SCREEN PERSONALITIES

FOX

★ 7th HEAVEN · WHAT PRICE GLORY · THE COCK EYED WORLD

BREAKERS OF RECORDS . . . ALL OF THEM . . . and THE BEST ARE YET TO COME!

Smash after smash, year after year. With Fox terrific hits are no accident. They are the result of a producing organization that hits the fancy of masses and classes, and knows the meaning of the words *box office.*

Already this season three outstanding box office successes. Yet the word is going around that *the best are yet to come!* Look them over, box office every one. Stars, stories, titles, productions—the kind that pull like a tractor!

●

BODY AND SOUL with CHARLES FARRELL—ELISSA LANDI. From the play "Squadrons" by Elliott White Springs and A. E. Thomas. Directed by Alfred Santell. Youth who's never had a love affair poses as a Lothario. Then a three day bride shows him life. Great.

EL BRENDEL, FIFI DORSAY in **MR. LEMON OF ORANGE.** Directed by John Blystone. You'll quake until you ache. It's a laugh sensation.

WILL ROGERS in **A CONNECTICUT YANKEE.** Story by Mark Twain. Directed by David Butler. Rogers' best, by a mile. Surprises galore. Gales of merriment. Tons of youngster appeal.

WOMEN OF ALL NATIONS with VICTOR McLAGLEN—EDMUND LOWE—El Brendel—Greta Nissen. Greatest box office male team in history repeat! Raoul Walsh Production.

DOCTORS' WIVES with WARNER BAXTER—JOAN BENNETT. Directed by Frank Borzage. Does a doctor's wife have a potential rival in his every female patient? Is a doctor apt for adventure more successful?

DON'T BET ON WOMEN with EDMUND LOWE, JEANETTE MacDONALD. Directed by William K. Howard. The man-about-town says "All women are bad." This sophisticated, sparkling drama reveals eye fulls and ear fulls.

YOUNG SINNERS with THOMAS MEIGHAN—DOROTHY JORDAN—WILLIAM HOLDEN. From the stage success by Elmer Harris. Directed by John Blystone. A girl who dared, a boy who didn't. Modern youth has its fling.

JANET GAYNOR and **CHARLES FARRELL** in **MERELY MARY ANN.** From novel and play by Israel Zangwill. Directed by Henry King. Tremendous box office appeal of this pair shown by "7th Heaven," "Sunny Side Up" and "The Man Who Came Back." The world is eager to see them again and again.

Sold individually on separate contract.

ANN HARDING in FRANK LLOYD'S production

EAST LYNNE with CLIVE BROOK, CONRAD NAGEL. Greatest showman's drama with extraordinary woman-appeal.

SUNNY SIDE UP • COMMON CLAY • SCOTLAND YARD • THE MAN WHO CAME BACK

FOX BOX OFFICE

Comparative Grosses for Janaury

(Continued from Page 26)

PORTLAND, ORE.

	Jan. 3	Jan. 10	Jan. 17	Jan. 24
PARA-MOUNT High..$25,300 Low... 5,000	"Along Came Youth" $5,500 Stage Show	"Paid" $22,000	"Lash" $13,000	"Part Time Wife" $13,500
ORPHEUM High..$23,000 Low... 5,500	"Hook, Line, Sinker" $19,000 Vaude	"Criminal Code" $12,600	"Charley's Aunt" $14,500	"Free Love" $12,200
MUSIC High..$20,000 Low... 4,000	"Capt. Thunder" $4,500	"Viennese Nights" $4,700	"Outward Bound" $4,700	"Command to Love" $4,800
UNITED ARTISTS High..$16,000 Low... 4,000	"Hell's Angels" $7,000 (4th week)	"Heavenly Night" $9,500	"Bat Whispers" $7,000	"Devil to Pay" $11,000
BROADWAY High..$23,000 Low... 9,000	"Lightnin'" $23,000 (Record) Stage Show	"Min and Bill" $20,000 (1st week)	"Min and Bill" $10,000 (2d week)	"Man Came Back" $12,000

BALTIMORE

	Jan. 3	Jan. 10	Jan. 17	Jan. 24
CENTURY High..$27,000 Low... 9,000	"Passion Flower" $26,000 All Sound	"Kismet" $17,000	"Bachelor Father" $21,500	"Gang Buster" $19,000
STANLEY High..$33,500 Low... 11,000	"Heavenly Night" $21,000	"Paid" $22,000	"Right to Love" $20,500	"Hell's Angels" $17,000
VALENCIA High..$11,000 Low... 1,800	"Going Wild" $4,500	"Mothers Cry" $2,500	"Heavenly Night" $2,800	"Paid" $3,500
KEITH'S High..$20,000 Low... 4,000	"Hook, Line, Sinker" $16,000 (1st week)	"Hook, Line, Sinker" $12,000 (2d week)	"Lincoln" $9,000	"Royal Bed" $10,000

KANSAS CITY

	Jan. 3	Jan. 10	Jan. 17	Jan. 24
MAIN STREET High..$32,000 Low... 8,000	"Hook, Line and Sinker" $28,200 Vaude	"Criminal Code" $19,900	"Charley's Aunt" $19,400	"Free Love" $20,500
LOEW'S MIDLAND High..$35,000 Low... 9,300	"Paid" $22,000	"Reducing" $20,200	"Heavenly Night" $15,800	"Man Who Came Back" $19,400
PANTAGES High..$31,800 Low... 4,600	"Reno" $6,000 Stage Show	"Ladies to Love" $5,700	"Dawn Trail" $5,800	"What a Man" $11,200
NEWMAN High..$33,000 Low... 8,000	"Right to Love" $15,000	"Just Imagine" $18,000	"Doorway Hell" $15,200	"Blue Angel" $12,200

TOPEKA

	Jan. 3	Jan. 10	Jan. 17	Jan. 24
JAYHAWK High...$8,000 Low.... 2,500	"Sea Legs" and "Oh for a Man" $2,500 (New low)	"Part Time Wife" and "Billy the Kid" $3,300	"Along Came Youth" and "Sin Takes a Holiday" $3,800	"Doorway to Hell" and "Remote Control" $4,100
NOVELTY High...$3,200 Low.... 700	"Golden West" $2,400	"Princess-Plumber" and "Derelict" $1,900	"Dixiana" and "Leather-necking" $1,300	"Silver Horde" and "Only Saps Work" $1,800

INDIANAPOLIS

	Jan. 3	Jan. 10	Jan. 17	Jan. 24
INDIANA High.. $— Low.... —	"Going Wild" $21,000 Stage Show	"Right to Love" $17,800	"Her Man" $20,000	"Sin Takes a Holiday" $15,000
CIRCLE High.. $— Low.... —	"Tom Sawyer" and "Lash" $11,500	"Lash" $8,000	"Morocco" $9,600	"Mothers Cry" $8,000
LOEW'S High.. $— Low.... —	"Heavenly Night" $12,800	"Paid" $11,000	"Remote Control" $9,000	"Bat Whispers" $9,000
APOLLO High.. $— Low.... —	"Just Imagine" $7,500	"Viennese Nights" $6,000	"Man Came Back" $6,000 (1st week)	"Man Came Back" $6,000 (2d week)
LYRIC High.. $— Low.... —	"Part Time Wife" $12,000 Vaude	"Under Suspicion" $18,000	"Charley's Aunt" $11,000	"Men on Call"
OHIO High.. $— Low.... —	"Shot at Sunrise" $2,400	"Silver Horde" $2,100 $2,400		"Derelict" and "Widow Chicago"

PITTSBURGH

	Jan. 3	Jan. 10	Jan. 17	Jan. 24
ALDINE High.. $— Low... —	"Bat Whispers" $10,000	"DuBarry" $7,750	"Lottery Bride" $5,000	"Came Youth" $4,300
ENRIGHT High.. $— Low... —	"Princess-Plumber" $16,000	"Divorce Friends" $13,500	"Man to Man" $11,000	"East Is West" $10,000
FULTON High.. $— Low... —	"Tom Sawyer" $10,000	"Heads Up" $8,200	"Royal Family" $6,800	"Fast and Loose" $4,000
HARRIS High.. $— Low... —	"America Thirst" $7,250 Vaude	"Under Suspicion" $5,000	"Soldier's Plaything" $5,200	"What She Wanted" $4,600
PENN High.. $— Low... —	"Paid" $37,000	"Reducing" $38,500	"Heavenly Night" $28,800	"Man Came Back" $27,600
SHERIDAN SQUARE High.. $— Low... —	"Tom Sawyer" $7,000	"Heads Up" $6,300	"Royal Family" $4,000	"Fast and Loose" $3,100
STANLEY High.. $— Low... —	"Going Wild" $32,000	"Lash" $25,250	"Free Love" $30,500	"Little Caesar" $25,500
WARNER High.. $— Low... —	"Kismet" $9,000	"Charley's Aunt" $10,000	"Mothers Cry" $7,000	"Criminal Code" $14,000

NEW ORLEANS

	Jan. 3	Jan. 10	Jan. 17	Jan. 24
LOEW'S STATE High.. $— Low... —	"Hell's Angels" $19,000	"One Heavenly Night" $13,500		"Royal Family" $9,000
SAENGER High.. $— Low... —	"Paid" and Right to Love" $25,000	"Right to Love" $18,400		"Reducing" $25,000
STRAND High.. $— Low... —	"Passion Flower" $3,300	"Viennese Nights" $2,500		"Kismet" $4,100
TUDOR High.. $— Low... —	"Sunny" and "Saps Work" $3,800	"Hell's Angels" $2,900		"Part Time Wife" $2,400
ORPHEUM High.. $— Low... —	"Hook, Line, Sinker" $13,000 Stage Show	"Free Love" $13,000		"Criminal Code" $15,000

MONTREAL

	Jan. 3	Jan. 10	Jan. 17	Jan. 24
HIS MAJESTY'S High.. $— Low... —	"Viennese Nights" $9,000	"Sinbad" $15,000	"Kismet" $12,000 (1st week)	"Kismet" $10,000 (2d week)
PALACE High.. $— Low... —	"Min and Bill" $17,000	Charley's Aunt" $16,000	"Right to Love" $18,000	"New Moon" $17,000
CAPITOL High.. $— Low... —	"Tom Sawyer" $15,000	"Just Imagine" $17,500	"Part Time Wife" $15,000	"Royal Family" $14,000
LOEW'S High.. $— Low... —	"Fast and Loose" $16,000 Vaude	"Men of North" $15,000	"Remote Control" $15,000	"Renegades" $15,000
PRINCESS High.. $— Low... —	"Hell's Angels" $24,500 (1st week)	"Hell's Angels" $10,000 (2d week)	"Heavenly Night" $14,500 (1st week)	"Heavenly Night" $10,000 (2d week)
ROXY High.. $— Low... —	"Toute Sa Vie" $2,000	"Silent Enemy" $1,800	"Vow" $3,800 (1st week)	"Vow" $2,500 (2d week)

DETROIT

	Jan. 3	Jan. 10	Jan. 17	Jan. 24
MICHIGAN High.. $— Low... —	"Paid" $56,200	"Right to Love" $36,700		"Lash" $32,500
FOX High.. $— Low... —	"Princess-Plumber" $40,250	"Part Time Wife" $33,900		"Man Came Back" $53,100
FISHER High.. $— Low... —	"Perfect Fool" $27,200	"Passion Flower" $21,600		"Gang Buster" $17,300
R-K-O High.. $— Low... —	"Hook, Line, Sinker" $18,500	"Criminal Code" $18,500		"Free Love" $18,000
UNITED ARTISTS High.. $— Low... —	"Heavenly Night" $14,400 (1st week)	"Heavenly Night" $9,900 (2d week)		"Bat Whispers" $8,100
PARA-MOUNT High.. $— Low... —	"Morocco" $30,800 (1st week)	"Morocco" $18,100 (2d week)		"Reducing" $32,900

PHILADELPHIA

	Jan. 3	Jan. 10	Jan. 17	Jan. 24
ALDINE High.. $— Low... —	"Outward Bound" $12,000	"Viennese Nights" and "Outward Bound" $4,000 (3 days)	"Viennese Nights" $6,000	(Dark)
ARCADIA High.. $— Low... —	"Laughter" $4,500	"Feet First" $4,000	"Morocco" $5,000	"Tom Sawyer" $5,500
BOYD High.. $— Low... —	"Kismet" $24,000 (1st week)	"Kismet" $16,000 (2d week)	"Devil to Pay" $23,000 (1st week)	"Devil to Pay" $15,000 (2d week)
EARLE High.. $— Low... —	"Divorce Friends" $27,000 Stage Show	"Madonna Streets" $23,000	"Men on Call" $20,000	"Lottery Bride" $20,000
FOX High.. $— Low... —	"Sea Legs" $35,000	"Lightnin'" $26,000	"Princess-Plumber" $27,500	"Saps Work" $25,000
KARLTON High.. $— Low... —	"Captain Thunder" $5,000	"Boudoir Diplomat" $4,500	"Paid" $8,200	"Tol'able David" $4,000
KEITH'S High.. $— Low... —	"Tom Sawyer" $23,000	"Right to Love" $19,000 (1st week)	"Right to Love" $15,000 (2d week)	"No Limit" $13,500
MASTBAUM High.. $— Low... —	"Going Wild" $65,000 Stage Show	"Paid" $55,000	"Hook, Line, Sinker" $40,000	"Once a Sinner" $50,000
STANLEY High.. $— Low... —	"Lash" $25,000	"Little Caesar" $24,000 (1st week)	"Little Caesar" $18,000 (2d week)	"Little Caesar" $16,000 (3d week)
STANTON High.. $— Low... —	"Soldier's Plaything" $11,000	"Bat Whispers" $13,000 (1st week)	"Bat Whispers" $8,000 (2d week)	"Heavenly Night" $14,000

CINCINNATI

	Jan. 3	Jan. 10	Jan. 17	Jan. 24
ALBEE High.. $— Low... —	"Remote Control" $33,500 Vaude	"Free Love" $26,000		"Fast and Loose" $22,500
PALACE High.. $— Low... —	"Hook, Line, Sinker" $23,500	"Lightnin'" $16,000		"Man Came Back" $25,800
CAPITOL High.. $— Low... —	"Right to Love" $17,000	"Bat Whispers" $15,000		"Sunny" $10,000
LYRIC High.. $— Low... —	"Kismet" $13,500	"Blue Angel" $14,000		"Just Imagine" $15,800
KEITH'S High.. $— Low... —	"Renegades" $5,500	"Brothers" $5,500		"Skinner's Holiday" $6,500
STRAND High.. $— Low... —	"Top Speed" $5,000	"Hell's Angels" $5,000		"Danger Lights" $5,500
FAMILY High.. $— Low... —	"Fighting Thru" and "Clancy in Wall St." $3,000	"Dawn Trail" and "Kitty Bellairs" $3,000		"See America Thirst" and "Silent Enemy" $4,200

INCORPORATIONS

(Continued from page 21)

G. Kreissman. Filed by Laurence S. Bushel, New York City.

77th Street Amusement Corp., Manhattan, theatrical; Gladys S. George, John W. Springer, Cora A. Springer. Filed by Kelley & Connelly, New York City.

Leba Theatre, Manhattan, entertainment; Florence L. Levy, Anne Eichel, June K. Rothman. Filed by Nathan Burkan, New York.

Producers Film Sales Corp., Manhattan; H. G. Kosch, B. Bregstein, H. McCool. Filed by Henry G. Kosch, New York City.

Home Pictures Equipment, Manhattan; Warren M. Caro, Irving Moldauer, Edward M. Brandriss. Filed by Hirsch, Newman, Reass & Becker, New York.

Norma Amusement Corp., Manhattan, theatrical; Bertha Cuyler, Ruth Blumdell, Catherine R. Meunch. Filed by Hovell, McChesney & Clarkson, New York City.

Club El Pation, Manhattan, entertainment; Ramon Reachi, Emil Coleman, Raphael A. Alevy. Filed by Carl Helm, New York City.

St. Leon Bros. European Circus, Ltd., Manhattan; Elizabeth Seidman, Harry Seidman, Bee Miller. Filed by Morris Miller, New York City.

Films and Sound, Inc., New York, picure apparatus; Meyer H. Robinson, Ethel Kessler, Anne D. Friedman. Filed by Atrasbonurger & Schaller, New York.

Manny Theatre Corp., Binghamton, pictures, plays; $100,000; Arthur K. Manny, Frances T. Manny, Howard R. Fuller. Filed by Keenan, Brink & Harrison, Binghamton, N. Y.

Soudan Amusement Corp., New York, pictures, plays; Leon Samuels, Morris S. Karp, Mary Jermanok. Filed by Suchman & Samuels, New York.

Amusement Enterprices, Inc., Kings; Ida Cook, Edna G. Klein, Howard Simon. Filed by Abraham H. Simon, Brooklyn.

Micheaux Film Corp., Manhattan, film machines; Joseph B. Finkelstein, Henry Shapiro, Kate Koven. Filed by Joseph B. Finkelstein, New York.

Wo Hop Theatrical Co., Manhattan; Leslie L. Lockhart, Edward Kuntz, Shirley Swirski. Filed by L. S. Lockhart, New York.

C. and M. C. Productions, Manhattan, theatricals; Elizabeth A. Reilly, Helene Juraschek, Anne May. Filed by O'Brien, Malevinsky & Driscoll, New York.

Drama Picture Distributors, Inc., Manhattan, picture supplies; Isadore Fried, Benjamin L. Salee, Juliet Levy. Filed by Fitelson, Lerman & Mayers, New York City.

H. G. H. Theatre Corp., Manhattan; entertainment; C. Elmer McGee, Nettie Graff, Ruth Sherman. Filed by Rubien & Bregoff, New York City.

Classic Productions, Inc., New York, pictures; Samuel Cummins, Harry Cummins, Milton B. Kolb. Filed by Percy Freeman, New York City.

Change of Capital

Buffalo Amusement Corp., Buffalo, 100 shares no par value increased to 1,000 shares no par.

Greater Buffalo Theatres, Buffalo; $3,000,000—165,000 shares changed to 165,000 shares, 15,000 preferred $100 and 150,000 common no par.

Piedmont Music Co., Inc., Manhattan, musical compositions of all kinds; $10,000; Arthur Fields, Fred Hall, Bert Van Cleve. Filed by Sidney Kalfus, 291 Broadway, New York.

Fagrose Amusement Corp., Mt. Vernon, amusement, entertainment; $5,000; Isidor Fagin, Lillian Fagin, William Rosemblum. Filed by Abraham Levine, First National Bank Bldg., Mt. Vernon.

James Cruze Productions of New York, Inc., Manhattan, motion picture business; 200 shares no par value; Ruth Blundell, Catherine R. Muench, Emma F. Kob. Filed by Hovel, McChesney & Clarkson, 152 West 42d street, New York.

Lelev Theatrical Co., Inc., Manhattan, theatrical business; 200 shares no par value; Naomi R. Solomon, Solomon Nopolsky, Bernard Granowsky. Filed by Solomon Napolsky, 16 Court street, Brooklyn.

Seventy-second Street Playhouse, Inc., Manhattan, motion picture cameras; $10,000; Joseph R. Whitney, Sophie Broyde, Lee Broyde. Filed by Paul Orszag, 1128 Lexington avenue, New York.

Talkiola Corp., Manhattan, motion picture apparatl, 100 shares no par value; Nathan Vidaver, Benjamin Metviner, Harriet G. Levy. Filed by Nathan Vidaver, 25 West 43d street, New York.

Roxie East Syracuse Theatre Corp., Syracuse, theatre proprietor; $20,000; Seymour L. Morris, Hubert P. Wallace, Lyle W. Hornbeck. Filed by Willis H. Sargent, 220 Union Bldg., Syracuse.

Flora Amusement Corp., Brooklyn, motion picture films, machine, entertainment, amusements, plays; $1,000; Anna Kaiser, Bertha Kaiser, Arthur L. Williams. Filed by Daniel McNamara, Jr., Fifth avenue and Ninth street, Brooklyn.

Holly Holding Corp., Manhattan, realty, amusements of all kinds; 100 shares no par value; Adolph Kaufman, Harold Weinstock, Maurice Kaufman. Filed by Adolph Kaufman, 66 Court street, Brooklyn.

Martin Jones Productions, Inc., Manhattan, plays, vaudeville; 200 shares, 100 prefered $100 and 100 common no par value; Martin B. Jones, Edward A. Robertson, Abraham Gaze. Filed by Edward A. Robertson, 42 Broadway, New York.

Productions and Traders Corp., New York, plays, amusements, talking pictures, accessories; 500 shares no par value; Phoebe Feiner, Arthur E. Farmer, Harry Buchman. Filed by Stern & Reubens, 1 East 45th street, New York.

Mirth Theatres, Inc., Manhattan, theatres, amusement places; 100 shares no par value; Adolph Kaufman, Harold Weinstock, Maurice Kaufman. Filed by Adolph Kaufman, 66 Court street, Brooklyn.

Cervantes Theatre, Inc., New York City, films; 3,000 shares, 2,000 preferred $10 and 1,000 no par value; Julio Roque, Felix M. Vilella, Bernabe Delgado. Filed by Peter Bajardi, 1855 Seventh avenue, New York.

Connecticut

Strand Theatre Corporation of Willimantic, Inc., of Windham; capital stock $10,000, subscribed $2,000; James J. Dora, G. and Hyman Rabinowitz.

CALIFORNIA

Sacramento, Feb. 3.

Foy Productions, Ltd., County of Los Angeles, capital stock 100 shares, subscribed $30. Bryan Foy, Grace Dobish, Charles K. Feldman.

Palms Springs Theatre, Ltd., County of Los Angeles, capital stock $10,000, subscribed $300. Albert F. Stephen, Earle Strebe, Lester C. Thorne.

Hallam Cooley Enterprices, Ltd., County of Los Angeles, capital stock $25,000, subscribed $300. Alfred Gitelson, Hallam Cooley, Helene De Ford.

Radio Advertisers Bureau, Ltd., Los Angeles, capital stock 5,000 shares, subscribed $1,000. Ben A. Rooks, M. R. Jenkyns, Eva Burkhardt.

Engel Enterprises, Ltd., County of Los Angeles; capital stock 2,500 shares, none subscribed. Incorporators, Joseph W. Engel, Anson Schwind, A. M. Nardoni.

2 Big Columbia Hits That Defy All Slumps!

"Best Draw in City!" — WARNER, PITTSBURGH

"Big Business. Held Over!" — RKO 7th ST., MINNEAPOLIS

"Bang Up Week!" — ALBEE, PROVIDENCE

"Exceptional Draw!" — RIVOLI, BALTIMORE

"Immune from slump!" — ORPHEUM, MINNEAPOLIS

"Sell Out!" — MAINSTREET, KANSAS CITY

"Rang the Bell!" — ORPHEUM, PORTLAND

"A Laughter Riot!" — KEITH'S, WASHINGTON

The **CRIMINAL CODE**
From the stage play by Martin Flavin
WALTER HUSTON
Phillips Holmes
Constance Cummings
Directed by
HOWARD HAWKS

CHARLEY'S AUNT
From the play by Brandon Thomas
CHARLIE RUGGLES
June Collyer
Produced by
CHRISTIE

COLUMBIA PICTURES

And Breaking B.O. Records Everywhere!

TAKE the GAMBLE out of CRAP

Metro-Goldwyn-Mayer has come nearer to removing the chance-element from production than any other company—

AND NOW M-G-M AT THE TOP OF ITS BEST FORM BRINGS YOU

METRO GOLDWYN MAYER

Where Men Are Showmen

Circuit's House Managers Rating 50% Efficient on Theatre Survey Means Cost of 15% at Box Offices

One of the biggest theatre operating heads has made a survey of chain operating methods to find that the majority of the approximately 3,000 house managers employed by the major circuits are only 50% efficient. In the industry's shift back to localized operation the circuits are confronted with a manpower problem, according to the survey. That this efficiency standard has not been raised is their most vexing problem.

What it has meant to the circuits is a potential loss of from 15% to 20% in b. o. that might have come come in through more efficient individual operation. That means a corresponding financial loss to houses commensurate with the efficiency of operation. That's purely on the theoretical basis and not considering film product which is the pivot of all operation.

One of the basic reasons for the failure of the centralized operation scheme under which the chains formerly worked was that the system was built on the theory of satisfying all. Given as desired but not practicable as an operating rule.

Barnum's Theory

In essence localized operation thus swings back to the earliest principles of theatre operating as once exemplified by P. T. Barnum whose axiom was to be happy if satisfying half the public.

According to the survey figures on present methods in localized operation may go to 65% efficient. It is hoped house managers may grow as a group through individual effort, responsibility and initiative plus the supervision of the more expert chieftains in the field.

Publix Scale Cuts in Detroit Naborhoods To 35c at All Times

Detroit, Feb. 3.

Publix is reducing its neighborhood prices to 35c top at all time. Some of the houses have been at 50c for Saturday nites and Sundays.

To stimulate the kiddie business neighborhooders have reduced the kids' price to 10c at all time.

At the Tuxedo and Century balcony cut to 25c.

WB and K. C. Pan's

Kansas City, Feb. 3.

Warners is said to be seeking a site here. It is now without a local theatre.

A stronger report is that WB is dickering over the Pantages house for its own use.

1ST RUNS IN NABORHOODS

3 in Columbus Last Week—Not Advertised—Patrons Didn't Know

Columbus, Feb. 3.

Lack of downtown first run houses was the big topic in the picture field here all week. Max Wilder, Warner exec., browsed about town for several days. Rumor had it that he was seeking new house location or possible renovation of some old house to take care of firm's releases.

Three films played their first runs at neighborhood houses on two-day bills last week. Business just fair as the customers didn't seem to realize what they were getting.

Films and houses were "The Lash," Cameo; "Outward Bound," State; "White Hell," Southland.

All fair neighb houses but no advertising or publicity on the attractions.

Publix Fears to Set Dangerous Precedent For Chaplin Silent

Chicago, Feb. 3.

It looks like Publix will not be able to get together with Chaplin for "City Lights," with Chaplin already signifying his choice for independent spots throughout the midwest.

In Chicago it is likely the picture will go into the Woods, on a straight 50-50 split, the Chaplin-demanded terms.

Publix is plenty anxious to have the picture for its loop run here, but is afraid to give Chaplin the extra 10 per cent he demands. Publix fears if, acceding to Chaplin's demands, Sam Goldwyn, Pickford and Fairbanks will make similar terms for their films.

Coast Indie Exhibs Worried Over Follow-Up of Free Gifts Nightly

Los Angeles, Feb. 3.

Independent neighborhood houses are again using free merchandise as a business stimulator. For some time the gift idea has been in the discard, but theatres are again handing out some sort of a premium to every woman patron.

Newest wrinkle has the theatre giving away manicure and dish sets, one piece at a time, to every woman in the audience. Cost to the theatre is heavy, but when the merchandise is handed out every night in the week for 30 days before the set is complete, it brings results.

In each case the theatre hands out small pieces at the beginning, keeping the most essential articles to fill out the set until the end.

Another idea that has found favor is that of giving buttons to the kids. Each button has the picture of a star, with 30 buttons to a set. When the youngsters get the set complete they receive a 30-day pass to the theatre for matinees. Pictures are not distributed in sequence, and it usually takes a young customer three months to get his set complete.

Formerly merchandise was handed out on special nights, with the theatre only getting a strong play on those nights. Something free every night is figured to prolong the b. o. stimulation.

Only thing worrying the exhibitor now is what he can follow this idea with after the sets are completed.

One Act, No Music and 60c Top at Eastman, With Opposish, 50c

Rochester, Feb. 3.

Eastman theatre is set for the present with policy of single vaude act, no house orchestra and price continuing at 60c top, despite R-K-O Palace change to 50c top, in line with Loew's.

Two Publix houses, Eastman and Regent, are only ones in city holding to 60c scale and both playing to off business.

Danville Strike Over; 4,000 Return to Work

Lynchburg, Va., Feb. 3.

Amusement biz in Danville, Va., is expected to improve steadily now that the textile strike, which threw 4,000 operatives out of work during the last four months has been ended.

Two Danville houses, Broadway and Rialto, are attempting to stimulate biz by the old ticket contest method. Entrants are given 10 credits for each adult admish they or their friends purchase. First prize will be auto, second a trip to Hollywood and third, a voyage to Cuba.

Cash and season passes make up the other awards.

MORTON DOWNEY

HELD OVER FOR SECOND WEEK AT THE

R. K. O. PALACE, NEW YORK

WITH

BARBARA BENNETT

AND

CHARLES SABIN

ASSISTED BY

LEON BELASCO'S CLUB DELMONICO ORCHESTRA

Exclusive Management—Columbia Broadcasting System

BY POPULAR DEMAND

AUDREY DEPEW and CO.

OF

"PORCELAIN ROMANCE"

WITH

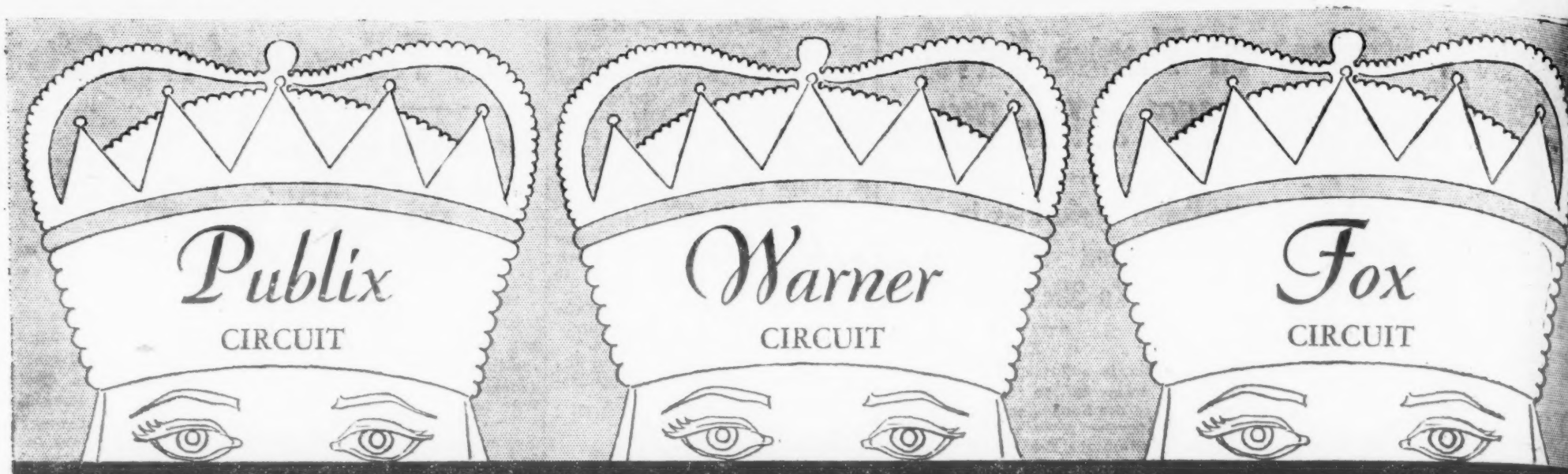
GEORGE SEVERIN—ERNEST JERESCO—SALVE GIANO

JACOB KREITZBERG, Music Conductor

Personal Direction, MEYER GOLDEN, INC.

RETURN ENGAGEMENT WITHIN 6 WEEKS

ROXY THEATRE NEW YORK



SHOW WORLD'S KINGS

Specials Now In Exchanges

SHE GOT WHAT SHE WANTED
James Cruze special directed personally by James Cruze, with Betty Compson, Lee Tracy, Alan Hale, Gaston Gla

THE THIRD ALARM
Featuring James Hall, Paul Hurst, Jean Hersholt, Anita Louise, Hobart Bosworth, and directed by Emory Johnso

EXTRAVAGANCE
With June Collyer, Lloyd Hughes, Owen Moore, Jameson Thomas, Dorothy Christy. Phil Rosen direct

Specials for February Release

THE SINGLE SIN
Featuring Kay Johnson, Bert Lytell, with Paul Hurst, Matthew Betz, Holmes Herbert, and directed by William Nig

ALOHA
Al Rogell production featuring Ben Lyon and Raquel Torres, with Robert Edeson, Thelma Todd, T. Roy Barne

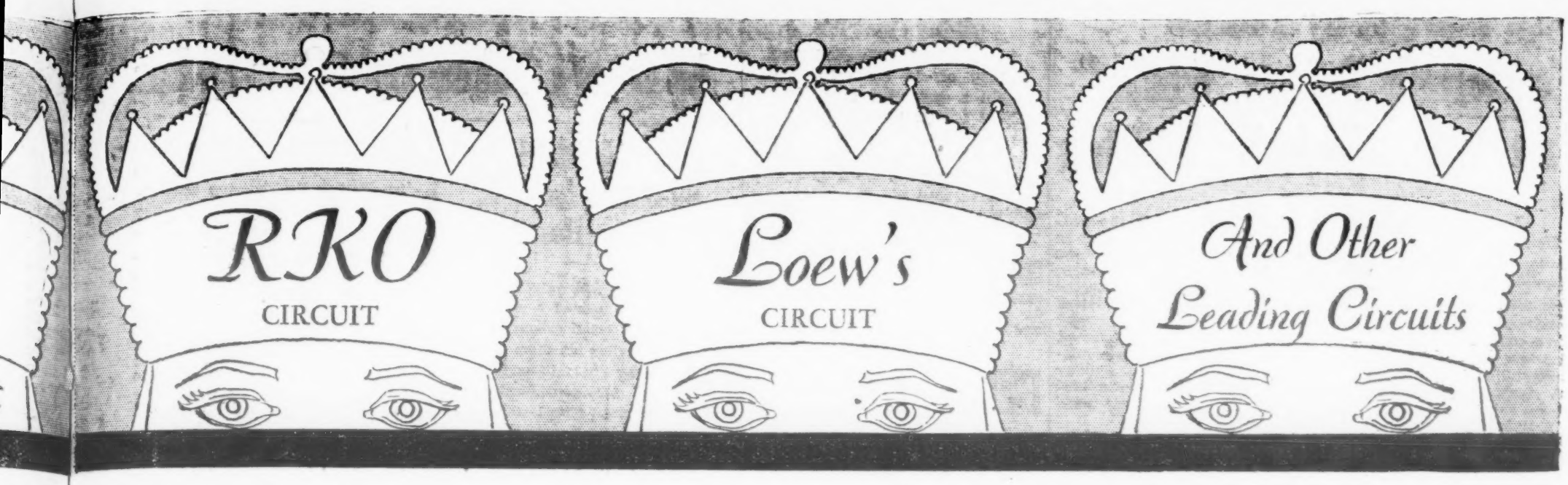
THE COMMAND PERFORMANCE
James Cruze special directed by Walter Lang, with Neil Hamilton, Una Merkel, Helen Ware, Albert Gra

THE DRUMS OF JEOPARDY
Warner Oland, June Collyer, Lloyd Hughes, Hale Hamilton, Wallace MacDonald. George B. Seitz directin

CAUGHT CHEATING
Frank Strayer directing Charlie Murray, George Sidney, Nita Martan, Dorothy Christy, Robert Ellis, Bertha Man

HELL BOUND
James Cruze special directed by Walter Lang, with Leo Carrillo, Lola Lane, Lloyd Hughes, Gertrude Astor, Ralph Inc

BOOK *Tiffany*



ARE BOOKING TIFFANY

Super Special In Production

X MARKS THE SPOT

The high spot in super-productions for the year. James Whale, prize-winning director of the prize-winning Tiffany special, *Journey's End*, here directs his second American production, a huge-scale dramatization of the crime problem attacked from the new angle—that of revealing gang life in its true raw light, without sugary sentiment. Revolving about a tense story written by the famous Chicago newspaperman, crime expert, and author of *Rattling the Cup on Chicago Crime*—Edward Dean Sullivan. This will be the last word in super-productions of crime.

Tiffany Westerns Booking Like Wildfire!

KEN MAYNARD 8

The giant among Western stars—rider, roper, marksman, athlete, and entertainer—in eight super-Westerns! Ken Maynard's *Fighting Thru*, first of the series, is booking like a special! *The Two Gun Man* will be second.

BOB STEELE 6

Handsome young daredevil Western star, in six completed and available action-pictures, Trem Carr productions, directed by J. P. McCarthy, every one unique in story and unusual in entertainment quality. Six of the best!

The Year's Greatest Shorts!

In the short subject field Tiffany tops all competition with a program headed by the now-famous *Tiffany Talking Chimps* — in two series of six two-reelers, the first series complete and available now . . . . Sensations everywhere! And when you add the twenty-six *Voice of Hollywood* star series, the screamingly funny *Paul Hurst Comedies* (two-reel), the *Musical Fantasies*, the Forbes Randolph *Kentucky Jubilee Singers*, and the four new series of Al Mannon novelty-shorts, you'll understand why exhibition royalty is booking Tiffany product everywhere.

FOR ROYAL RESULTS!

Persistent Defiance by Theatre Co. Temporarily Defeats "Sunday" Law Persecution by Ky. Ministers

Louisville, Feb. 3.

Probably the most determined effort ever made by a religious organization to prevent the showing of pictures on Sundays has been temporarily halted at Owensboro, Ky., after only two convictions resulted from nine trials of indictments against the Strand Amusement Co. of Louisville, charged with causing work to be done on the Sabbath.

There were 41 indictments pending and 12 appeal cases when the trials started Jan. 21, making a total of 53. There are now 51 cases remaining on the docket, since the seven trials other than the two convictions obtained, resulted in hung juries or were declared mistrials by City Judge George S. Wilson. Court records show that the nine trials cost the state $975, with but $10 in fines assessed.

A recently passed ordinance, backed by the Owensboro Ministerial Association, gave the city the authority to shut off the electric power of any theatre that persists in breaking the Sunday closing act, an antiquated piece of legislation revived only a year or so ago. Attorneys for the Strand company, which has continued to keep its two houses, Empress and Bleich, open on Sundays in spite of the large number of indictments and still larger number of warrants on which indictments subsequently were not obtained, have filed a minute, seeking to restrain Owensboro from putting into effect its ordinance of "commercialized amusements" on the ground that the act is unconstitutional. This suit will be taken to the Kentucky Court of Appeals for final decision.

Judge Talked

The Owensboro Ministerial Association met at the court house with 10 members present and passed a resolution declaring that the affidavit of R. P. Thomas, in effect to remove Judge Wilson from the bench, is in error in the statement that Judge Wilson has met with the Ministerial association and advised it in the prosecution of the Strand company. The court record shows, however, that Judge Wilson admitted he had discussed the Sunday show cases with citizens and ministers when a former effort was made to swear him off the bench.

At some of the trials members of the Ministerial association testified against employees of the Empress and Bleich. The ministers' tenacity in prosecuting the Strand company is unparalleled and apparently in opposition to the wishes of a large majority of their flocks, who, as jurymen, have begun refusing to convict the offenders whenever possible.

R. P. Thomas, local manager for the two houses, has charged discrimination in that a score of other enterprises are allowed to remain open on the Sabbath. Only the realization on the part of the state that the trials were proving costly and getting nowhere put an end to the prosecutions, for a time at least.

Par Cuts in Syracuse

Syracuse, N. Y., Feb. 3.

Paramount revised its box office scale Saturday, the downward cut following similar but more drastic action by the Fox-Eckel the preceding week. Paramount shift is restricted to Saturdays. Old tariff was 35c to 1 p. m., with 50c thereafter. New arrangement calls for 25c until 1, 35c until 5, and 50c to closing.

Results Saturday were highly satisfactory, the house getting a capacity matinee.

Loew's Cut to 35c at Aldine in Pittsburgh

Pittsburgh, Feb. 3.

Falling off in trade lately has brought a reduction in admission scale at Loew's Aldine. Previously under a straight 35c and 50c price, this has been reduced to 15c from 10 a. m. to 1 p. m., 25c from 1 p. m. to 6 p. m. and 35c thereafter For children 10c until six bells and then 15c.

Other houses, particularly Warner, Fulton and Sheridan Square, only other straight films in town, expected to do likewise. Warner at present maintains a 60c top, while others have a 50c limit.

BELLY LAUGHS STAGE-WANTED BY EXHIBS

Chicago, Feb. 3.

With the old custard pie comedies off the picture slate, and unobtainable, exhibitors who are looking for diversity on their show bills, are combing the vaude field for comedy hoke turns.

Return of flesh to most of the small town and neighborhood houses seems to be taking the hoke roughhouse road. These houses are constantly nagging the bookers to send 'em more slapstick acts, and are turning down flash acts that present singing and dancing.

Song and hoof entertainment these exhibitors state, is obtainable on the screen. But the patrons, both the kids and adults, are continually asking for the old custard pie shorts.

Since the film exchanges can't supply that type of roughhouse material, the houses are finding their way back to flesh, in order to give the public the slapstick belly-laugh stuff on the stage.

Class of 300 Dancing Kids Ousted by Loew's, Taken Right Over by Par

Syracuse, N. Y., Feb. 3.

They don't follow the leader here—they follow the dancing teacher.

Paramount proved that Saturday when it held its first dancing class under the direction of Sonya Marens. For the preceding four months or so she had been allied with Loew's State, building up a juvenile clientele of from 500 to 600.

Loew's, on short notice, cut the Marens class adrift, explaining that the new presentation policy made the use of the stage Saturday mornings difficult. Paramount moved quickly to effect a Marens tie-up, with the first class held Saturday morning. Three hundred kids who had previously paid their 15c to see the Loew bill and receive the free dancing instruction checked in at the Paramount, plus 40 new recruits.

Loew's no like the idea of the Paramount capitalizing on its erstwhile promotional stunt, and reported casting about for an alternative that will bring back the kids.

Miss Marens is a former vaude dancer. For some years she has conducted her own studio here. Her returns rest in the fact that many of the kids in the free theatre classes get the dancing bug so hard they go to her school for paid courses.

Home Office Watch On Shorts for Kids; Advise House Mgrs.

To safeguard kid patronage, Fox Theatres has devised a new plan. It calls for a special executive committee to preview all short subjects and then offer analysis as to types and appeal for consideration of house managers. The latter, under Fox's new localized operating plan, now book their own subjects. This censorship plan by home office execs is based on the premise that kids are the best customers for shorts.

Running time, type, trademark, exploitation possibility and appeal are included in the analysis. The grades range from "A" meaning excellent to "D" meaning poor and are reduced to chart form. The house manager is the last say. Committee only recommends.

This idea is the outcome of a general order to house managers to watch for salaciousness in film product, against which the theatre management chiefs are rigidly set.

Circuit Let "Lincoln" Go To Indie in St. Paul

Minneapolis, Feb. 3.

Publix passed up United Artists' "Abraham Lincoln" for St. Paul, but bought the picture for Minneapolis and will set it in one of the leading loop houses, State, with a heavy exploitation campaign.

Publix consented to have United Artists sell the first-run St. Paul rights to an independent group operating the Garrick Theatre there and who reopened the house with the Griffith special.

$287,000 Settlement

Reading, Pa., Feb. 3.

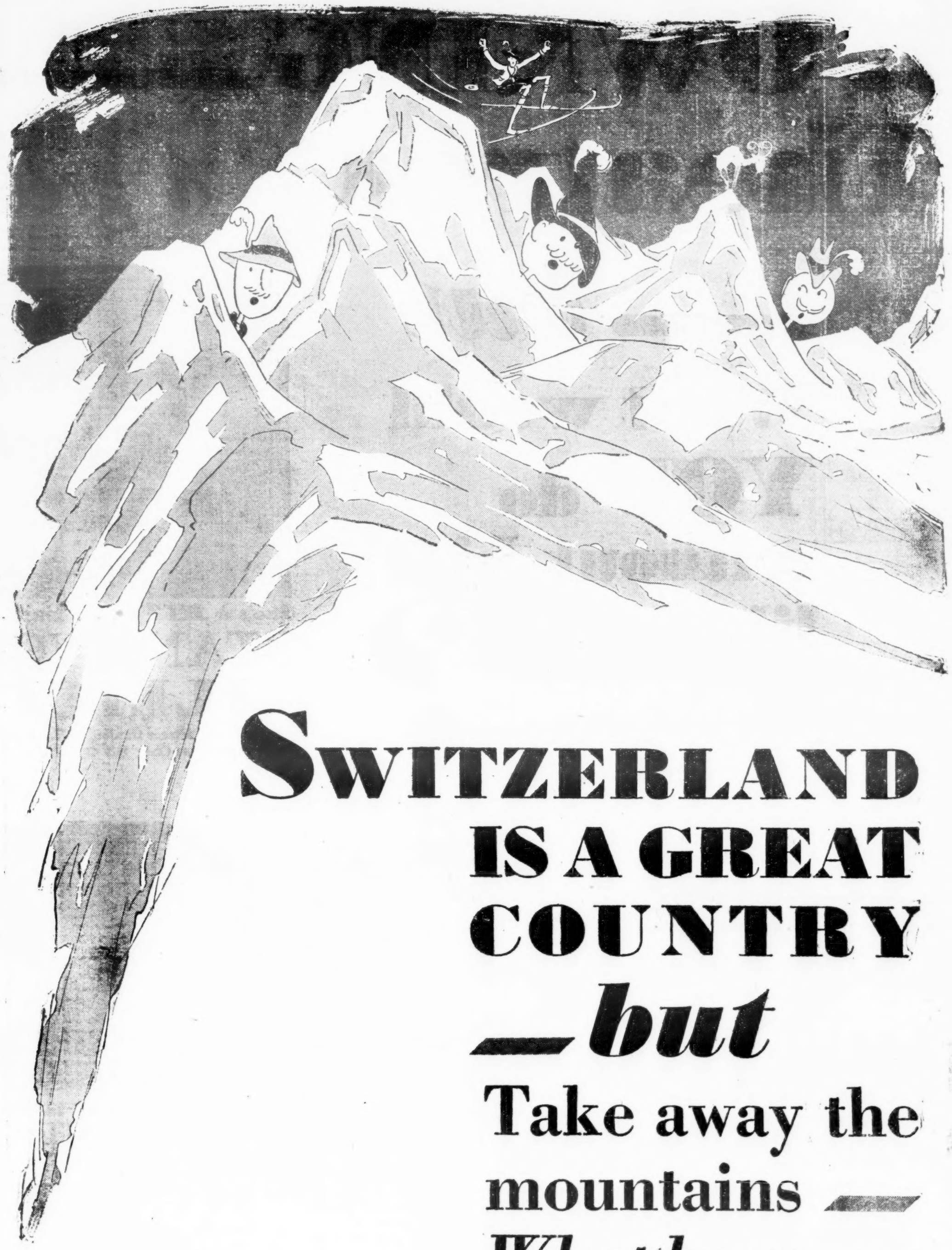
A verdict by agreement of the attorneys representing the litigants was reached in county court, Sunbury, in the suit of Pennsylvania Trust Co. against L. J. Chamberlain, head of the Chamberlain theatre interests in the anthracite coal region.

Suit involved a mortgage of $260,000 arranged by the Reading banking house. With interest the total involved was $287,170, the amount of the verdict.

Dear 'VARIETY'

On your next Anniversary will take a full page

The MARX BROTHERS



SWITZERLAND IS A GREAT COUNTRY

—but

Take away the mountains

What have you —— got?

OWNING Theatres *is a great*

but

What would YOU do without hits like these?

She's a ***HIT!*** . . . Barbara
STANWYCK
in **ILLICIT**
S.R.O. at big Winter Garden, N.Y. **3rd wk.**
Frisco! ***BIG*** at Chi; **$5** Opening in Miami.

HOT NEWS!

We've Just Seen **50 Million Frenchmen**

What a **SHOW!** . . . *What a* **HIT!**

Pep!
Snap!
Spice!
Sparkle!

We stopped counting the laughs after clocking 226 in the first two reels . . . . .

With most of the great Broadway cast
OLSEN & JOHNSON
BILLY GAXTON JOHN HALLIDAY
CLAUDIA DELL HELEN BRODERICK
Technicolor!

★ ★ ★ A ***STAR*** *as Big as* ★ ★ ★
Bebe DANIELS
in a story as *sensational* as **MY PAST**
with **Ben Lyon** *and* **Lewis Stone** *and* Joan Blondell, Natalie Moorehead means all the business your house can hold.

Two ***BIG STARS*** in ***ONE!***
Winnie LIGHTNER
JOE E. BROWN
SIT TIGHT
Any ONE would ***PANIC*** you! . . . . . *TOGETHER* they're a ***RIOT***

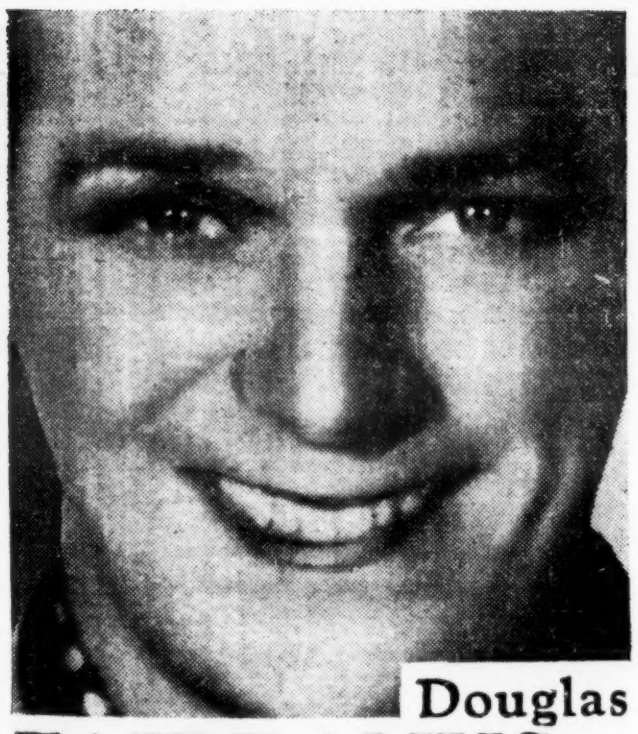
WARNER BROS. will underwrite your 1931 prosperity—

Business

Captivating Constance
BENNETT
will fill
Jackdaws Strut
(Temp. Title)
with all the art of her interesting personality . . . . . *Released on the* . . . **Warner 1930-31 *program.***

HOT HEIRESS
As ***youthful*** and ***modern*** as the title. FIELDS, ROGERS & HART wrote it! and ***how!***
Ona MUNSON, Ben LYON
team **wows' em** in this one!
Walter Pidgeon, Tom Dugan, Inez Courtney

Authors of LITTLE CAESAR *and* DAWN PATROL combine their genius to give RICHARD
BARTHELMESS
the *greatest* and *grandest* role he EVER had
The Finger Points
with Fay WRAY, Regis TOOMEY, Robert ELLIOTT



Douglas
FAIRBANKS JR.
Follows his **Little Caesar** *success with*
CHANCES
Hamilton Gibb's great war novel
ANTHONY BUSHELL..ROSE HOBART
... MARY FORBES ... MAY MADISON

Depend on
FIRST NATIONAL

The ***All-American*** Boy Story For All America
FATHER'S SON
Great for kids and grown-ups! Great for everybody from sonny to grandpa!
BOOTH TARKINGTON'S
story with **Lewis Stone, Irene Rich, Leon Janney** and a dozen of Hollywood's brightest kids. . . . . .

Theatre Grosses Dented by Cut Scales and Double Feature Bills; Public Gets Wrong Impression

Chicago, Feb. 3.

Exhibitors in the midwest are wailing that they've ruined their own business by freak bargain offers. They are all willing to return to the old-time high-class picture show policy, but each is afraid to take the reverse step ahead of the competition.

First was the double feature program which, all exhibs are agreed, has hurt rather than helped. They are complaining that the patronage, after a slight spurt, dropped to below the single-feature draw. They state that the public has an idea that the house is giving 'em double features because they are buying pictures cheaper. Patrons state there is no such thing as a bargain and that when any store offers anything two-for-one, it is assumed the two articles aren't worth as much as a single good one.

This cheapness angle is also hurting theatres which have recently slashed their prices to 10 and 15c in a mistaken notion that it was the extra nickel or dime that was keeping down patronage. Several houses recently chopping their tariff report their gross below the former mark.

Exhibitors are convinced the public is staying away from theatres in many instances because the theatre by its double features and two-for-one tickets has given the impression that it has sunk to the level of the shooting-gallery. It is being predicted now on the row that the entire picture house policy, both as to features and to price, will be changed within three months. The change will be an upward step, with the houses returning to the class and deluxe policy.

Exhibitors are ready; they're waiting, as they always have, for somebody else to take the plunge.

George ANDRE & Co.

30 Weeks With R-K-O
Now With Publix Till June 19
Imperial, Toronto, Can., Week Feb. 6
Paris July 10

FOX
West Coast
Theatres
Unit

Best of
the Stage

Sick, Death Benefits Keep Unions Paid Up Despite Fewer Jobs

Chicago, Feb. 3.

Despite that the number of musicians and stage hands employed has reached a record low, neither of these unions has had any notable decrease in the number of paid-up cards. Though hundreds haven't earned a dime through the unions in months, they all come through regularly with their dues.

Explanation is the benevolent character of these unions. The boys find it cheaper to keep paid-up cards than subscribe for life and disability insurance.

Local musicians' union has yearly dues of $16, which delivers $1,000 in case of death. This is cheaper than the life insurance rate.

I. A. T. S. E. has a stiffer tariff on dues, averaging about $120 yearly, but this union has a sick benefit fund, which gives the laid-up member $30 a week for 10 weeks and $2,000 in case of death.

Legislative

Newark, N. J.

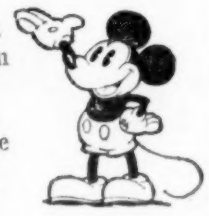
A Crozer Reeves, Republican leader of Mercer county, has ready a bill which will modify the old blue laws for the state. The new bill will drop many obsolete provisions, but will prohibit all amusements for money. Amateur sports will not be forbidden.

Present laws ban everything and are violated with impunity generally, although Sunday films are barred in many places. The law can be passed if the Republican majority wish it. It may be dropped, however, to avoid further quarrels between the liberal and church elements.

LOUELLA O. PARSONS

World famous writer, says

"Mickey Mouse has a bigger screen following than nine-tenths of the stars in Hollywood"



SUIT-INJUNCTION BY OHIO UNION-THEATRES

Canton, O., Feb. 3.

Suit to restrain the management of the Strand and Valentine theatres from placing in effect a new work schedule for booth operators has been filed here in Common Pleas court.

The action was brought by L. W. Knock, pres., and R. A. Bederman, sec., of the Canton local, against the Potzum Theatres Co. of Akron.

The petition states that J. P. Calla, as managing agent of the company, unless restrained, will place in effect a new schedule which is in variance from a contract signed by himself and officers of the union Sept. 1, 1930.

A temporary order was granted by the court.

Youngstown, Feb. 3.

State Supreme court refused to dissolve an injunction obtained by the proprietors of the local Regent against the picture machine operators' union, preventing members of the union from picketing the theatre.

The union began picketing following the managers' abrogation of a contract with the union to employ four members for one year.

The Court of Appeals granted the theatre proprietors an injunction preventing picketing and the Supreme Court has refused to review the union's appeal.

Straight Film Split or Flat Film Rental?

Changes in distribution of films on percentage basis for deluxe spots to permit the distribs to collect from the first dollar instead of after all overhead has been deducted may come through general criticism by several producers on the point or it my become a flat rental for some houses. The main squawk is that the distrib is made to suffer for the high gearing of certain deluxers and are thus often precluded from realizing sufficient rental on the straight percentage angle. This is mostly in L. A., Chicago, Detroit and one or two spots in New York.

As the situation lies, the distrib gets his one chance of realizing a net on a moderate film is on the run basis.

The complaint goes all around, as all companies are outside distribs when they sell to other chains or away from their own theatres. Producers on their own houses figure to take the chance, since it all goes in or out of one bank account.

The theatre operating situation is beyond distrib control. Certain conditions often arise to strike down a fair film, and these conditions may be outside of actual operating but still not controlled by either the latter or the distrib. It may be the weather or it may be a holiday or municipal parade.

RKO Meet in Chi Feb. 16

RKO will stage its next convention in Chicago, starting Feb. 16, and for two days thereafter at the Hotel Sherman. Usual bunch of division managers and circuit execs will attend.

Special railroad car will deliver 21 of the eastern crowd to Chi. Attendance composed of R-K-O heads from all over the country.

Neighborhood Theorizing Over Downtown Films In on 2d Runs

Syracuse, N. Y., Feb. 3.

The day when pictures getting their first run in second run houses were a bonanza to the repeats is over, if indeed it ever existed.

Neighborhood house operators here are agreed upon that, just as they are upon the fact that a picture which has played Keith's and Loew's here means more to them than one which has been seen elsewhere.

First impression that the increased seating capacity at the two houses mentioned might cut down the potential repeat clientele is all wet, exhibs say. Instead, they claim the ward patrons argue to themselves that the picture must be good because it played the two big houses. The angle is that the stage shows establish the class of the two houses, and that therefore the picture half of the bill must be on par.

It's a quirk that probably constitutes one of those problems in audience psychology that at least one of the chains was going to solve with Ph. D. intellects.

Pictures which go directly to the repeat houses for premieres, the ward exhibs say are unusually hard to sell. Their patrons combat the advertising cry, "First run in Syracuse," with the sage comment that if the pictures were any good, they'd have played downtown first.

Hence, in nine cases out of 10, a good repeat bill will do better than a first run in the average ward or subsequent run theatre.

Union Dispute Probable As House Changes Hands

Providence, Feb. 3.

E. M. Loew circuit has acquired the old Capitol here from E. M. Fay.

As soon as the new outfit took over the reins several union men were discharged and replaced by so-called Knights of Labor. Union is making quite a rumpus to have the discharged men reinstated.

NEW SET UP ON PUBLIX STAGES

I. M. Halperin and Boris Morros, as respective stage and production heads of Publix Theatres, are understood to be centered in a rearrangement, through which each will be under the supervision of John Balaban.

Balaban is a home office theatre operator, subject only to Sam Katz in Publix.

The Publix theatre producing and stage department has been running as a separate unit, where it was placed when A. J. Balaban was in sole charge. With A. J.'s resignation from Publix the department was made two-headed. In the new set-up it becomes again a single-head department from accounts.

WB-Par Fight Now in Chicago's South Side; Stratford for R-K-O?

Chicago, Feb. 3.

Result of the fight between Publix and Warners here may be the completion of a theatre transfer deal between Warners and R-K-O, with the south side Stratford as the house.

Publix has suddenly upset the Warner control of the south side by the building of the tremendous de luxer in the center of the Warner district, right across the street from the Warner Stratford and next door to the R-K-O Englewood.

With the new Publix house ready within a few months, it will leave the Stratford with only Warner and First National pictures. R-K-O will retain its present four-product tie-ups: Radio, Pathe, Columbia and Universal; while Publix will have the rest.

It is reported that Warners are dickering with R-K-O to take over the Stratford. R-K-O is set to give up its lease on the Englewood in Feb., 1932, as the house is old and the capacity too small for the expanding district.

No Stage.

While the Stratford is a much larger house, seating about 2,300, the deal has a drawback in an abnormally small stage, though it formerly managed to squeeze in stage shows.

Product fight between Publix and Warners is now out in the open, with Publix practically using no Warner pictures in its outlying houses. In the loop, Publix is bound by its franchise with Warners to use a total of 40 films yearly of WB and FN, with the franchise having eight more years to go.

Warners is playing no Paramount films, using their own at the loop Orpheum, when they're turned down by Publix-B. & K.

Foremost Film Writers and Dialogicians

Six Top Money Directors for 1930

and

William Slavens Grover

McNUTT-JONES

Wrote for FOUR of Them

HORACE JACKSON

WRITING FOR

PATHE

RALPH SPENCE

R-K-O

CYRUS WOOD

"CUCKOOS"

THE SOUTHERN CYCLONE OF MIRTH

CHARLES 'SLIM' TIMBLIN

WITH

BILLY RAYMOND and VAL RUSSELL

CAPITOL THEATRE, NEW YORK, THIS WEEK

Under Personal Direction of ALEX. GERBER PRODUCTIONS, Inc.

With the Issue of March 4th Next

15c for VARIETY

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March 4th, 1931, "Variety" at 15c on Newsstands in the U. S.

Reduction on the sale and subscription prices of "Variety" is in accordance with the increase to 25c and $10 a year in 1927, when a special rate was given up to three years.

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New York City.

Enclosed find $..... subscription to "Variety" for ..... years, to commence immediately.

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A hard boiled first-run exhibitor said to one of our salesmen...

"Another thing I like about PARAMOUNT is...

"YOU fellows know good theatres must do good business 52 weeks a year, or mighty close to it. You don't kid yourself that 3 hits make a great season. You have more sensationally big numbers than anybody in the business. Your week-after-week average, which theatres depend on for sustained profits, is so far ahead of the rest that there's no comparison. That's the real basis of Paramount's leadership of this industry. Take February, for instance . . ."

All right, take February. Here's the unvarnished truth about it:

"SCANDAL SHEET"—Los Angeles leads off by reporting a record week with George Bancroft's biggest drama in years. A swell story, with Clive Brook and Kay Francis supporting. Real box office dynamite.

"FIGHTING CARAVANS"—It took the "Covered Wagon" producers to give you the mightiest outdoor thriller of the talkies. Gary Cooper, Lily Damita, Ernest Torrence and Fred Kohler are names to bring the crowds a-running.

"STOLEN HEAVEN"—"Laughter" was just a warm-up for Nancy Carroll in drama. She starts the whole industry talking in this smashing role, sharing honors with Phillips Holmes. Give it a choice booking spot, men.

"IT PAYS TO ADVERTISE" Preview audiences rocked with laughter as Norman Foster, Carole Lombard, Skeets Gallagher and Eugene Pallette put across the comedy socks of this brisk, bright opus of today. A triumph for Paramount showmanship!

"FINN AND HATTIE"—Say the title and you're in laughing mood for the show. See the picture and you're weak from roars. Leon Errol, Mitzi Green, ZaSu Pitts, Lilyan Tashman and Jackie ("Sid Sawyer") Searl do mirthful marvels.

"RANGO"—Big national advertising smash in the newspapers and magazines make this mystery-shocker a natural. That "something different" that gets the big dough. A chance that will never come again to grab a pile from a real novelty.

New CHEVALIER, DIETRICH, POWELL, BOW, CHATTERTON, ARLEN, ROGERS, OAKIE, etc., hits will follow thick and fast thereafter. Meantime, February's set as a short but sweet month for Paramount showmen, and beaucoup headache for the opposish!

TRADE MARK Paramount Pictures

GREATEST NAME IN SHOW BUSINESS

THE ROYAL BED

(Continued from page 16)

exactly that, he's off of it not over 500 feet. You get Sherman-dizzy. He plays a wise-cracking subservient King, who finally pulls himself out of a jam through trailing with the Peepul in a mythical monarchy.

J. Walter Ruben adapted it, but Director Sherman may have shifted that about some to keep Actor Sherman before the camera. With the chances, since no dialog writer is mentioned, that Director-Actor Sherman wrote his own talk or had a close friend do it for him.

Mary Astor is okay as Princess Anne. She plays with some sincerity, looking better in her riding habit than later. Robert Warwick did a blustering Lord Northrup quite in that style, and Nance O'Neil was the stern Queen always. But Director Sherman apparently overlooked that his makeup as the King left him looking several years younger than his Queen. While that is a pretty rough spot in this picture, it can slide along with the rest of Sherman in it. Besides the absence of the motion picture end, merely a reproduction, except for a stingy mob scene or two.

Anthony Bushell didn't do badly as the juvenile, while Hugh Trevor made an attractive character role out of the Crown Prince. And Gilbert Emery got a laugh or so through grimaces.

Story is of a beset King, beset by his wife and cabinet, besides the Parliament and Peepul. The Queen manipulates a foreign marriage for Princess Anne, but Anne and Granton beat her to it, with the aid of the King, who married them in the 72d minute, with Sherman, the King, still on the screen.

If Radio Pictures tried out to find out if an actor could be his own director, on the screen or stage, excepting Chaplin, Arliss or Jannings, it didn't have to make it financial with Sherman; the records would tell of Dix, Barthelmess, Lloyd, Swanson, etc. They grew smart enough later to let a director direct them. Sherman had better get smart, too—and also Radio Pictures. *Sime.*

Die Privatsekretaerin

("The Private Secretary")
(GERMAN MADE)
(With Songs)

Berlin, Jan. 22.

Greenbaum-Emelka production and release. Direction Wilhelm Thiele. After the manuscript by Franz Schulz. Music, Paul Abraham. Recorded on Tobis-Klangfilm. Photography, Otto Heller. Sound, Gnan. Starring Renate Mueller, Felix Bressart, Hermann Thimig, Ludwig Stoessel. Running time, 86 minutes. At Capitol, Berlin.

The primitivity of decorations and the quick change of outdoor and indoor scenes show that this film has been made considerably cheaper than those by Wilhelm Thiele with Erich Pommer when formerly with the Ufa. But one misses also the careful direction and manuscript technique work which Thiele showed in his last pictures, "Love in Waltz Time" and "The Three from the Gasoline Station." This is due in great part to the limited costs of production.

Story itself is conventional but charming. A poor typist who after many endeavors gets a position through her charm and her natural ways, falls in love with her boss and finally marries him. This does not happen as often in life as in the pictures apparently, therefore the talker muchly appealed to the public at the opening performance.

Acting is comical and natural; Wilhelm Thiele understands how to direct actors to play without exaggerations.

Renate Mueller does the little typist very well only she should not sing. Her voice is not sufficient and sounds too amateurish. The comic, Felix Bressart, gets special applause, and Ludwig Stoessel shows he is an excellent character player.

Tone reproduction sometimes not clear and for the greater part of too great a volume. Photography is average. The music by the very successful Hungarian composer, Paul Abraham, very pleasant, with one melody most promising.

A success, and the grosses should certainly be most satisfactory.

Magnus.

NEW ACTS

Emmett Lynn Co. (4).
Ray and Saxon.
"Boda" (dog).
Chadwick and Williams, colored.
Wagner and Leila.
Al Barnes Co., magic.
Moriarty and Burns.
Three Amaroids.
Lentz and Skelly.
Al Lester Co.
Dick Sexton Co. (5).
Roatina and Goff.
Bozo Kimball Co.
Warner, Margie and Dixon.
Dolly Inez.
Donia and Mack.
Lillian Steele Co. (3).
Joe Nathan, cartoonist.
William Seabury six people revue.
George McKay (McKay and Ardine) and Winnie May, six people revue.
Stanley House, Hank Henry, and Jean Noble, 11 people revue.
Charley Feury and Co.

THE LOVE HABIT

(All Dialog)
(BRITISH MADE)

London, Jan. 16.

British International production and release. Adapted by Seymour Hicks from the French by Louis Verneuil. Directed by Harry Lachman. Photography, John J. Cox. Recorded, RCA Photophone. Stars Seymour Hicks. In cast: Margot Grahame, Edmund Breon, Ursula Jeans, Elsa Lanchester, Clifford Heatherley. Length, 8,064 feet. Running time, 80 mins. Censor's certificate "A." At Carlton, London, Jan. 16.

One of the slickest pieces of light comedy turned out from the British studios this season. Not everybody's meat, probably, and with appeal marked mainly in the sophisticated spots, but nice workmanship, just the same.

Film is just another of those drawing room adaptations of stage farces, but presents angles which are different from the way the British studios usually handle this type of fare. Comedy is quiet, perhaps too quiet for general consumption, and the production is smooth and very efficient. Although there is little actual camera movement in the film, Harry Lachman has suggested mobility by very good cutting, sound teamwork and neat, if straightforward, direction. It is undoubtedly the best piece of box-office work Lachman, American, has done in a British studio.

The story, another of those things, tells how a man, determined to win a married woman he met at a dog show, gets a job as her husband's valet, finds out about his secret passion, blackmails him into becoming resident secretary in the home, and continues to make love to the wife, who refuses him all through the picture.

After the usual mixture of intrigue and mistaken identity he succeeds in parking the husband off to Deauville and the wife follows. By another ruse he shares the same suite as the wife, while the husband is busy under an assumed name in a neighboring suite. Usual complications taper out as usual, with something of a twist suggested in the fadeout. The wife has made it apparent she would accept the lover had her husband been unfaithful to her. The lover thereupon buys up a letter compromising the husband, but instead of giving it away and trying his luck with his wife, burns the letter. Fadeout therefore makes him look something of a decent sort of guy.

Development is along approved Guitry lines, painting a little world in which adultery is the leading indoor sport. Dialog witty and quite clever in a cynical vein, with an abundance of spicy lines and one or two which go near the border.

Art direction is much over the English average. A feature of the production is the fact the feminine leads actually wear decent clothes, something of a record for a British film. Direction, as mentioned, is slick, for a British picture, and the film has a little of that polish usually lacking in films made around London.

Locale of the film is supposed to be Paris, but it might have been anywhere else just as easily.

Seymour Hicks does well along his familiar lines, overacting in his customary fashion and getting the utmost blah out of anything sentimental. Surprise is Margot Grahame, who came in as just another British girl lead and did very well. Her performance is very promising. She can wear clothes, a rare ability in the studios here, and although she doesn't look a smash she suggests the most promising girl discovery here during the last year.

Edmund Breon made a conventional foil to Hicks while yet emphasizing he can act as well as anybody. Clifford Heatherley, who had a small part as a hotel proprietor, is usual mixture of sophisticated eccentricity. He should have had more to do. Elsa Lanchester made what was possible out of one of those sex-soaked maid parts.

The film, particularly in view of Seymour Hicks' name, should do good business in the main stands here and is much over English standard. Its cheerful disregard for family requirements reduces it as a proposition for the sticks. In the States, where British photographed stage plays collect the dust they deserve, it might be a novelty proposition. *Chap.*

THE LOVE HABIT

(BRITISH MADE)

British International Pictures production and release. Seymour Hicks and Margot Grahame. Directed by Harry Lachman. Adapted by Hicks from the Louis Verneuil (French) story. At Cohan, New York, week Jan. 30. Running time, 67 minutes.

Justland Abeland	Seymour Hicks
Julie Dubois	Margot Grahame
Alphonse Dubois	Edmund Breon
Max Quantro	Walter Armitage
Rose Pom Pom	Ursula Jeans
Mathilde	Elsa Lanchester
Santarelli	Clifford Heatherley

Scenario	Val Valentine
Photography	John J. Cox
Sound Recordists	A. S. Ross
Edited by	E. B. Jarvis
Musical Director	John Reynders

After having adapted this mild French farce, Seymour Hicks played the lead in "The Love Habit" talker. That's the trouble with it—Hicks. He probably made the playing job a condition of the adaptation and British International fell for, instead of avoiding, both. As a Frenchy farcical talker made in England, this can make the inferior double feature bills over here. Perhaps the cheap one day grinds. That's all and more than plenty.

No one's name here means a thing on this side.

Harry Lachman, the director, is the only American connected with the picture. Lachman did well enough considering the number of ciphers he was moving about.

Hicks looks and tries to play a love-sick grandfather. If he could have made it middle aged, perhaps better, but the grandpop stuff killed any chance. Role called for a man of about 35.

About the only thing Lachman could do for it was to put in some speed and this he did quite well. If Hicks can draw the English yokels, if he hasn't been forgotten at home as he has been elsewhere, maybe this picture can draw its light investment back in Britain and the colonies. But BIP should not have chanced even that much, or to send this useless picture over here.

This is the final week of the BIP occupancy of the Cohan theatre on Broadway, where it has tested its product for American consumption. What it may have arranged from it for American distribution of the many BIP talkers shown at the Cohan, well and good. But the English experiment, while praiseworthy in every way and a distinct credit to BIP for the attempt, has been a general failure.

Not because of the producer and distributor, both being British International, but because of stories, aims and people. This Cohan weekly try of English-mades must convince BIP and the British they do not make talkers for America. They are made for home consumption. The English idea is not America's. At least, not so far.

Another angle that has worked against the success of the BIP product on this side: England has very few women, if that many, that can attract in the States. British actors are much superior to British actresses, on the screen, at least, as seen to date. Except in this picture.

Heretofore in the BIP talkers at the Cohan the men of the cast have so far smothered the women, the women were entirely forgotten. They did not mean a thing. Possibly that says England has developed no women screen stars of value, and if they have for over there, they haven't been noticed over here. It's a contrast to Hollywood where the main dependence of American-made talkers is on the women. Nor can British parlor-play male actors ever become a draw in British-mades on this side.

Just as a farewell to BIP on its New York nervy run. Whatever it has cost BIP, it is, or should be, well worth it. The intimate experience of being its own exhibitor on Broadway must have taught BIP or its staff considerable. That may be a future investment for BI.

In this picture Margot Grahame is over the men like a tent. Without Miss Grahame being any panic, either, but it reveals that at least one English woman understands what she is doing before the camera; can look well and [illegible] equally so. Ursula Jeans not [illegible] in a slim role and Elsa Lanchester as the maid nicely directed too.

But when a talker must carry the burden of a couple of actors like Seymour Hicks and Edmund Breon, both terribly miscast, why shouldn't the women stand out?

That Hicks! There should be a law. *Sime.*

BRAZILIAN WONDER GIRL

MIACAHUA

WORLD'S GREATEST LADY WIRE ARTISTE

FEATURED IN

BORIS PETROFF'S UNIT
"VAGABOUND TRAIL"

PARAMOUNT NEW YORK THIS WEEK

DIRECTION

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NAT KALCHEIM

R-K-O
JACK CURTIS

It pleases A. E. LEFCOURT *to announce that*

MAX HART

has selected the New

Lefcourt-Alan Building

BROADWAY AT 49th STREET, N. Y.

for his new business home.

This high type Executive Office Building with its selective tenants formally opens in March.

Renting Office on Premises

A. E. LEFCOURT REALTY HOLDINGS, OWNERS

HEADLINING NOW!!

ORIENTAL, CHICAGO—Week January 30th

UPTOWN, TIVOLI, PARADISE, FISCHER, DETROIT, TO FOLLOW

Carol CHILTON AND Maceo THOMAS

Sensational Song and Dance Artists of Two Continents

ORIGINATORS of HURDLE and MODERN PEDESTAL DANCING

LONDON

CHILTON and THOMAS played five times at London Palladium within two months. Acclaimed by heads of General Theatres, London, as the greatest and most versatile song and dance artists America has ever sent England.

Appeared by command before King George and Queen Mary.

PARIS

CHILTON and THOMAS headlined next to shut, 13 act bill, Empire theatre. Acclaimed by "Petit Journal" and The Daily Peuple" as the greatest dancers in Paris since 1895.

BERLIN

CHILTON and THOMAS next to shut 13 act bill "Der Blatt" said: "CHILTON and THOMAS perfect piano, song and dance team in every sense of the word."

NEW YORK

"Variety"—"Billboard," said: "CHILTON and THOMAS, two piano, song and dance artists, were the hit of the entire Publix unit, 'Neptunes Festival'."

THANKS TO
WILLIAM MORRIS AGENCY

Chicago
MAX TURNER

New York
NAT KALCHIEM—ABE LASTFOGEL

London
FOSTER AGENCY

Paris
HENRI LARTIGUE

Witmark's Great Hits for

FOR YOU

Lyric by AL DUBIN — Music by JOE BURKE

Refrain

Dreamily

I will gath-er stars out of the blue for you, for you. I'll make a string of pearls out of the dew for you, for you. *molto espress.* O-ver the high-way And o-ver the streets, Car-pets of clo-ver I'll lay at your feet Oh, there's noth-ing in this world I would-n't do for you, for you. you.

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I'M ALONE BECAUSE I LOVE YOU

THE COUNTRY'S LEADING WALTZ BALLAD BY JOE YOUNG AND JOHN SIRAS

WE'RE FRIENDS AGAIN

THE FRIEND-MAKING SONG - BY ROY TURK & FRED E. AHLERT

WHEN YOU WERE A BUTTERCUP AND I WAS YOUR LITTLE BOY BLUE

Lyric by AL. DUBIN and AL

Refrain

When you were the blos-som of but-ter-cup lane, lit-tle Boy Blue, roamed danced in the rain, And so Re-mem-ber our first little gave you a kiss for each star up-above, blos-som of but-ter-cup-lane And Blue When Blue.

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IT'S A BIRD! ..... A PLANE ..... SUPERMAN

MY CANARY HAS A BLACK MARK UNDER HIS EYE

BY J. GOLDEN, T. KOEHLER & E. POLA

M. WITMARK & SONS, 16

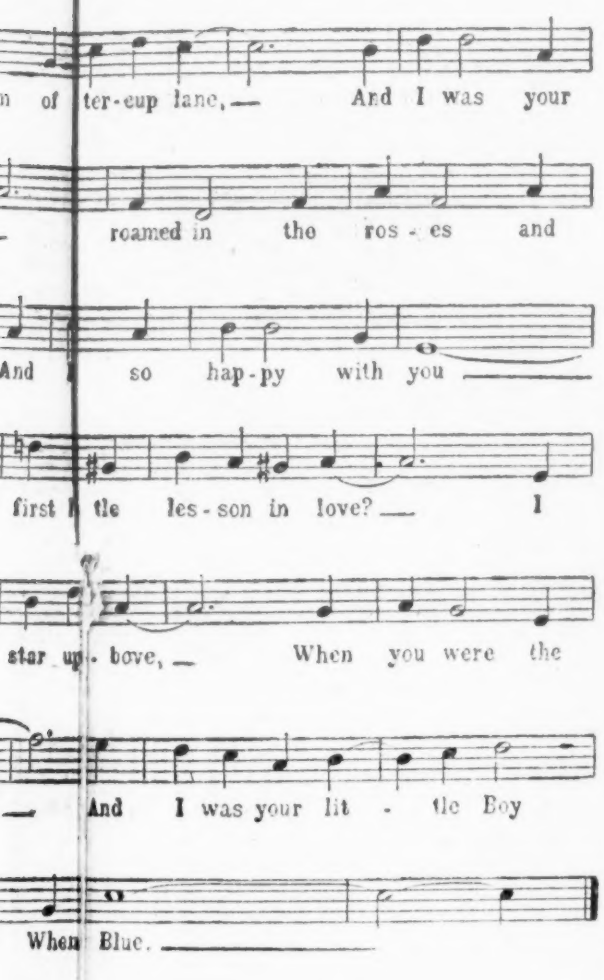
CHICAGO PHILADELPHIA HOLLYWOOD

r You-You-and You!

RE E BLOSSOM OF
CP LANE
R LTLE BOY BLUE

Lyrics by
AL. DUBIN
and AL BRYAN

Music by
GEO. W. MEYER



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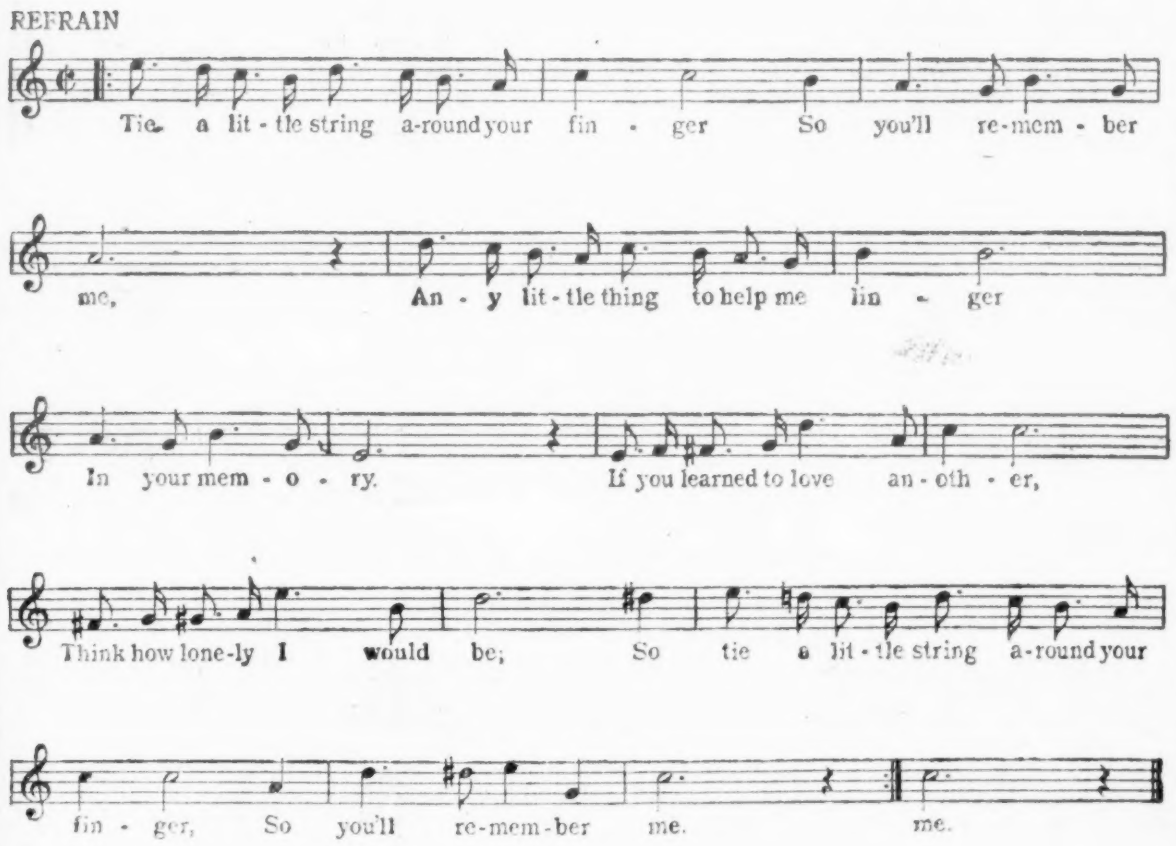
TIE A LITTLE STRING AROUND YOUR FINGER

Lyric and Music by
SEYMOUR SIMONS



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A URE-FIRE COMEDY HIT!

Y HAS CIRCLES EYES

POLA

TO THE LAND OF MY OWN ROMANCE

A BEAUTIFUL MELODY BY VICTOR HERBERT

1657 Broadway N.Y.C.

IRA SCHUSTER PROF MGR.
BOB MILLER RADIO ORCH MGR.

OCD BOSTON DETROIT CINCINNATTI

Talent Sources Dry Up

(Continued from page 1)

otherwise advance in experience and professional rating.

Unquestionably the greatest single source of new talent for show business, particularly vaudeville, is these dancing schools. Most of them do not confine themselves to merely teaching dancing, but also try to impart knowledge of stage makeup, deportment, putting over a song and other accomplishments.

It is a fair question to ask, and one that has been propounded of late by some of the keenest show minds, what would happen in a general revival of vaudeville actually materialized, through the picture house circuits, and there were suddenly again 150 weeks of vaude as it prevailed eight or 10 years ago. It is unanimously felt that the bookers could not meet such a demand. There aren't that many acts available. Indeed, the complaint is constantly heard that even with the greatly curtailed R-K-O and Loew vaude circuits they can't get bills of uniform merit.

Personality

Vaudeville has suffered serious depletions of its ranks. Hundreds of once standard acts are now in retirement. Others have graduated to musical comedy, pictures, radio or other branches. These were the performers who sold that illusive commodity still best described as personality and it always has, and still does, require time to develop and bring out personality.

To replace these desertions and retirements vaudeville must naturally look to the young blood. Ordinarily this question of supply and demand would take care of itself automatically but today conditions are different than with the last generation of performers. There is practically no place to acquire the experience necessary to a performer.

Sensational dancers can and do step right out of schools onto the biggest stage and wow with no previous polishing. Simply a matter of their specialty. But that's rare and all vaude can't comprise sensational dancers. It's the other type of performer, the personality actors, who require time to mature and gain assurance. Theirs is solid talent as contrasted to the flash-in-the-pan type.

"Death Trail" Missed

At one time there were about 10 weeks of one and two night vaudeville dates booked out of and around Chicago. This alone indicates the former training possibilities. The old "Aching Heart" (Ackerman and Harris) route to the coast, for all the hardships of trouping under such conditions, was a valuable schooling routine.

What few indie spots there are exact standards rather difficult for beginners to meet. Vaudeville once had a maxim, "A bad act can always be a good act somewhere," and there were isolated bookings that welcomed anyone. By looking long enough any act could find a theatre where it was a headliner.

In legit the problem of the youngster today is equally acute. Salaries are dismal. Beginners are paid as low at $20 for small parts they consider themselves rarely fortunate to get. Having stepped out of some Academy of Diction, freshly instructed in Shakespeare, fencing and what not, the young neophyte is puzzled to know where to pick up a background.

There can be no question that thousands of actors of genuine merit, possibly star timber, have been driven by financial stress out of show business. To some extent a revival of either vaude or legit would bring a number of these back. Marriage outside the profession naturally removes a number of the girl hopefuls.

Reading Acrobats

So far as straight song and dance talent is concerned there is no shortage. This is the easiest type of entertainment to develop, at least to a passable level of merit. Vaudeville, however, depends more upon novelty. German turnvereins in Reading, Pa., once were famed for the number of acrobatic troupes there. This source of supply seems to have run dry. Going back still further, the beer gardens of the middle west taught many a youngster to be funny. Burlesque also cradled many a future star but there is practically no more burlesque.

Present sources of talent in America apart from the dancing schools include the home talent performer, possibly starting as a show-off kid but actually clever. Every year managers of theatres become aware of such talent in unexpected places through amateur lodge or school performances.

Magic By Mail

There is no record of any professional magicians developing from among the thousands of boys who make selling "magic secrets" one of the biggest of the mail order rackets. Mail order routines are illuminating as to what's going on in the matter of young folk with a stage yen. Uncounted myriads of youthful Americans annualy subscribe for courses in how to extract music from saws, inner tubes, etc. Xylophones have not failed to produce a crop of youngsters with professional leanings. It has the happy aspect of seeming to be difficult and making a flash. Xylophonists get a break where a cornetist, violinist or other instrumentalists of corresponding merit wouldn't.

Radio Dubious

Radio is a doubtful source of talent for the purposes of show business. Many of the radio entertainers are without previous stage experience and recent history has pretty well demonstrated that the broadcasting studio isn't a reliable trainer for the rostrum. Only before a visible audience can the requisite poise of a seasoned performer be obtained.

There is at present a specie of "radio amateur" who takes every opportunity offered by small stations to do his stuff. Conceivably some talent might pop out in that direction, but the chances are against it.

In general it is noticeable how little originality there is among the new talent. They all imitate someone, either by name as an imitation, or without the mannerisms but with everything else. Standardizations has resulted from the big business organization of the dancing schools which follow definite models and teach kids in Cedar Rapids the same steps they learn in the Bronx.

Statistics from New York mention 250 "reputable" dancing schools within 25 miles of Times Square with an average of 175 pupils each. About 50% of the dancing schools have annual "demonstration revues" of their pupils. There are over 4,000 listed theatrical dancing teachers across the country.

In many spots, and all of the big cities, the schools which command the most influence put on Christmas ballets in theatres. They get little except publicity while the theatres are packed with relations.

That America is rife with potential talent seems unmistakable. What it presently lacks is some means to mature that talent. There must be a way to get experience, meanwhile enjoying three meals a day.

A sudden swollen demand for acts would panic the booking field.

Ray Johnson East

Hollywood, Feb. 3.

Ray Johnson, head of Syndicate Pictures, left here for New York Sunday night (1) after a three-week stay on the coast in production conferences with Tremm Carr, production chief for Syndicate.

Johnson will contact the distributors in Kansas City, St. Louis and Chicago on the way east.

Exch's 6th Win

Denver, Feb. 3.

For the sixth straight time, the local Fox exchange has won first prize money. Winning was made possible by Harry Huffman playing Fox films in all five houses here during Fox's anniversary week.

No other exchange has won six times consecutively.

ETHER CANS OPENED IN THEATRE--SLEEPY

Springfield, Ill., Feb. 3.

Refusing to comply with orders from local unions that he employ two more booth operators, L. A. Burnstine, owner of Capitol, has found himself in plenty of trouble since opening the house.

Several cans of ether were dumped in the house causing slight sleeping moments to several of the patrons. Police were called but were unable to locate the persons who opened the cans of anaesthetic.

A week later while the house was filled, several stench bombs were dropped during the showing of a picture, causing patrons to run for the exits, coughing and sneezing.

Burnstine and authorities are positive that the work is that of union fanatics, because Burnstine refuses to employ the men as the union demands.

DOORMAN WINS JAIL INSTEAD OF GIRL

Syracuse, N. Y., Feb. 3.

Dreams of a 19-year-old theatre doorman and usher of winning a bride on the strength of an alleged inheritance of $1,750,000 faded away when Edward Brieaddy, erstwhile of the Warners' Strand house staff, was arraigned in police court on a charge of forgery in connection with two bogus checks, one for $5,000 and the other for $1,000, made out in the girl's name. The judge directed Brieaddy be sent to the Psychopathic Hospital for observation.

The ex-theatre employee became infatuated with a check girl, it was disclosed. When she declined to marry him because of his low income, he quite the theatre, turning up a few weeks later with the tale of having inherited a fortune from a mythical Mrs. Hilton.

Brieaddy showed the girl a letter which purposed to have been written by James C. Tormey, Syracuse attorney and once a special agent for the Department of Justice. Tormey eventually heard of the letter, and the police took a hand, investigation disclosing that it had been written by Brieaddy.

The imaginative ex-usher was called to headquarters and warned to cut the comedy. He failed to do so, and sent the two checks to his sweetie. They were made out on checks of a local bank. The name of the New York Trust Company was signed with a typewriter, and under this was written in ink "per J. C. Tormey."

TOPICS OF THE DAY

BY

LEO MORRISON

Contracted

CHICK SALES
Radio Pictures

ROSE HOBART
Universal Pictures

SPENCER TRACY
Fox Film Corporation

LEO CARRILLO
James Cruze Production, "Hellbound"

RALPH SPENCE
Radio Pictures

MAE CLARKE
Howard Hughes Production, "Front Page"

SPENCER CHARTERS
Howard Hughes Production, "Front Page"

MAUDE EBURNE
Gloria Swanson Production

PAUL PORCASI
First National Pictures

BRAMWELL FLETCHER
First National Pictures

WALTER CATLETT
Howard Hughes Production, "Front Page"

BEATRICE LILLIE
Fox Film Corporation, "Are You There"

RUTH WARREN
Fox Film Corporation

JOE COOK
Columbia Productions, "Rain or Shine"

EDDIE CANTOR
Floridian Casino, Florida

GENEVIEVE TOBIN
Universal Pictures

ROBERTA ROBINSON

GEOFFREY KERR
Radio Pictures

GUS SHY
Metro-Goldwyn-Mayer

WILLIAM KENT
"Girl Crazy"

New York Office:
67 West 44th St.
Associate:
Maxwell Arnow

Hollywood Office:
Roosevelt Hotel
Associate:
Irving Starr

Equipped throughout with comfortable, acoustically correct American Seating Company Chairs

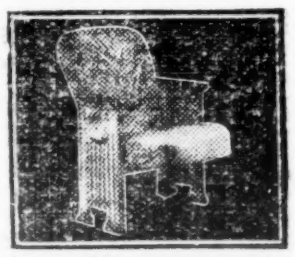
So your *Patrons* may enjoy the play or movie *infinitely* more . . . RESEAT!

"Came the talkies" . . . sound reproduction to synchronize with photography. Theatres dressed up . . . another era dawned. Beauty, harmony, comfort and acoustical perfection. Sound without reverberation, without echo. That is what the public asked of theatres.

So, American Seating Company saw a modern problem. They undertook acoustical research. They found that chairs of certain types have greatest sound absorption. That seats could aid the ear—as well as make for comfort and beauty.

And soon the motion picture industry found that chairs meant more than physical comfort—more than beauty to harmonize with the design and decorative charm of interiors. That to attract patrons—to keep them coming to the theatre, new sound equipment was not enough. New chairs were needed . . . chairs whose acoustical properties brought to their audiences the speaking or singing voice—clearly and undistorted.

To many, reseating—the replacing of old chairs with new—corrected sound distortions, and brought the bigger box office receipts that new sound equipment failed to bring.



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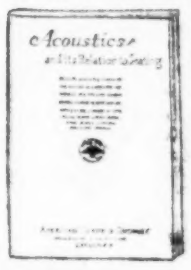

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New Dates Arouse Chi Hopes; Now 12 1/2 Wks. on R-K-O Books

Chicago, Feb. 3.

With the addition of a full week in Nashville, Tenn., and three days each in Joplin, Mo., and London, Ontario, the Chicago R-K-O office perks up a little.

More than the actual booking importance of the three dates, is the effect upon the morale and hopes of the vaudeville fraternity here. Not a single house was added to the books throughout last fall, while Dubuque and Kenosha had dropped.

Everyone was dubious about the optimists' statement that after Jan. 1 it would be better.

Houses just added include the Princess, Nashville, which will follow the Orpheum, Memphis; the Fox, Joplin, and Loew's London. These will help fill in some of the layoff time which has been typical of western routes.

There are actually six full weeks on the Chicago books, although the Hollywood, Detroit, and Stuart at Lincoln, Neb., are stage band in policy and not available to many of the acts. Other full weeks include the Riverside, Milwaukee; Lyric, Indianapolis; Orpheum, Memphis, and the Princess in Nashville. All have Saturday openings.

Full lineup out here at present includes:

Sunday Openings

Regent, Grand Rapids, Mich.
Palace, South Bend, Ind.
Orpheum, Madison, Wis.
Palace, Rockford, Ill.
Liberty, Terre Haute, Ind.

Saturday Openings

Orpheum, Sioux City, Ia.
Orpheum, Des Moines, Ia.
Iowa, Cedar Rapids, Ia.
Capitol, Davenport, Ia.
Stuart, Lincoln, Neb.
Riverside, Milwaukee.
Hollywood, Detroit.
Lyric, Indianapolis.
Orpheum, Memphis.
Princess, Nashville.

Others

Fox, Joplin, Mo.
Rialto, Joliet, Ill.
Loew's, London, Ont.
Englewood, Chicago (showing).
Sundays: Joliet, Waukegan, St. Charles, Leavenworth, Hammond, LaSalle.

No Scouts

Willie Berger and Dick Hoffman book the R-K-O houses, while Dick Bergen represents Great States in the office with Joliet and several Sundays.

At the present time no theatre scouts are operating out of the Chicago office. Formerly Emory Ettelson dug up new houses for the bookers and was regarded as a good man for the job.

Boys out here are still unhappy because of the expectation that New York plans a death blow to Chicago-booked vaudeville later this spring and will switch all important houses to the New York books. With the prospect of a midwest improvement the impending axe would panic the fraternity.

ACTOR AND AGENT TAKE SWING AT EACH OTHER

Al Friend, vaude agent, took a poke at Jules Black, actor, in front of the Bond Bldg., last week. Result was a milling mob of onlookers and intervention by the cops.

Friend claims he had been trying to sell Black to indie bookers for three months and said that Black then went direct to the bookers accepting the salary previously offered through Friend, the direct booking then cutting out the agent. Black couldn't be located for his side of the controversy.

Neither participant was arrested.

Somersault Went Wrong

New Haven, Feb. 3.

The female member of the Five Lelands was injured about the nose here last Friday when she attempted to catch another member of the troupe in an arm chair.

The act was showing with Wirth's indoor circus and the stunt was the finale of the act. A male member of the troupe took off from springboard off center, made the somersault and landed crooked in chair on shoulders of woman. Act continued following day.

30-YR. DOORMAN PENSIONED

Jim Pinkley, Keith theatre doorman for 30 years, and in recent years at the Hippodrome, New York, was pensioned last week by R-K-O.

Actor's Lament

Doyle and Donnelly, after closing the bill in their agent's office all day, went up to catch the fire next door to the Lincoln Square theatre that evening. After viewing the roaring furnace for an hour Doyle murmured:

"Those eggs we laid up here last week ought to be fried by now."

Can't Call 'Em Pansies, And Take Your Thumb Away From Your Nose

Vaude censor of R-K-O has stamped an absolute foot on the terms "fairy" and "pansy" for all its stages. Order is being sent to all house managers.

Along with further warnings regarding profanity reference is made to thumbing of the nose of which there seems to have been an epidemic of late. So far, no act has been summarily canceled over refusal to eliminate suggestive gags.

According to reports, the little acts have been the hardest to handle in the cleanup campaign.

VAUDE TEAM SCORCHED IN AUTO CRACK-UP

Jean Maddox was slightly burned and her husband, Murray Conn, was badly scorched in an auto accident last week while driving from Boston to Portland, Me. The pair, formerly did a vaude act under the name of Murray and Maddox.

The Conn car skidded on an icy road and rammed into a tree, the gas tank exploding. Conn was pinned behind the wheel, delaying his escape, while his wife released herself almost instantly and then worked frantically to get Murray out of the blazing mass.

Both Conn and his wife were taken to the Faulkner hospital, Jamaica Plains, Conn., where Conn will be confined for six weeks or more. Miss Maddox has already been discharged.

Chasing Names

Chicago, Feb. 3.

Special attractions are being lined up for all B. & K. houses in an effort to bolster.

Aaronson's Commanders, at the downtown Chicago two weeks ago, come back to town for three weeks starting March 6 at the Uptown, followed by the Tivoli and Paradise.

Uptown also gets the Radio Revue, featuring East and Dumke, Quin Ryan and Mike and Herman, next week.

Duke Ellington's band comes into the Oriental Feb. 13, while Rudy Vallee's initial appearance is due at the Chicago Feb. 20.

Lizzie Sounds Off

Mt. Clemens, Feb. 3.

Mrs. Elizabeth Everhart, formerly Lizzie Daly, is staying at the Medea hotel, here and is granting interviews on her career as a stage dancer in the playhouses of the world and loudly tooting the horn of Revere, Mass. Not Paul, the beach.

A fall 18 years ago forced her out of the specialty line and she went into the concession and real estate game at Revere, where she owns the North Circle, but probably you knew that.

Freda Berkhoff's Divorce

Los Angeles, Feb. 3.

Freda Berkhoff, of the family dance act, the Berkhoffs, was granted a divorce here from Sid Gellis, cosmetic salesman. She charged non-support. Under the local laws the decree will not be final for a year.

They were married three years ago.

RAYMOND-CAVERLY SPLIT

Stage Partners for 25 Years—Al Raymond Continues

Raymond and Caverly, "Dutch" comics, have finally separated, after stage partners for 25 years.

Most of that period was spent by the team in vaude.

Al Raymond is continuing, having joined a unit show. His partner is retiring.

ANN SUTER IS CANCELED FOR 'BLUE' GAGS

Cincinnati, Feb. 3.

Ann Suter, singing single, was dropped from the bill at the RKO Palace yesterday (Monday) because of alleged dirty material. Following the local cancellation Miss Suter was notified from New York that all further RKO time for which she was booked had also been cancelled.

This is the first time RKO has carried through its material censorship department's threat of immediate cancellation as the penalty for overdoing blue stuff in its vaude theatres.

Charge against Miss Suter was that at the local Palace she restored to her routine alleged off color material previously ordered eliminated by the booking department in New York. Another charge involved use of a certain song. The Palace manager had not heard the ditty which was said to have drawn complaints and asked the single to sing it backstage before the Sunday night show. Manager declared that on the stage, after passing the dirt test in private, Miss Suter used a different set of lyrics.

A blue material charge was lodged against the comedienne in New York prior to start of her western route, but she apparently changed the act satisfactorily.

Miss Suter played two or three years abroad until about two months ago when she returned to resume vaude in this country. Shortly after arriving from abroad she walked off the bill at Warners' Earle, Washington, when the house attempted to censor her act.

MAY RAZE LINCOLN SQ. AS RESULT OF BLAZE

New York fire department's condemnation of the charred arcade and building fronting the Lincoln Square theatre at 66th street and Broadway, will likely cause the 27-year-old house, playing Loew's vaude for the last 16 years, to pass out.

The $500,000 fire which wiped out the frontage miraculously failed to do any great damage to the interior of the theatre. Backstage was not touched and current acts were fortunate in not having lost their wardrobe. Fire was the most spectacular in New York in 20 years, necessitating the first "9-9" alarm since the Adams Express Building blaze that many years ago.

Charles Blaney was the Lincoln Square's first tenant, playing his legits there. Later, Barney Gerard leased the house for musical shows.

Marcus Loew installed a vaudfilm policy there 16 years ago and the house continued with that routine at a regular profit up to last week's fire.

Ruth's Billing Squawk

Despite that advance ads had been placed in the Brooklyn dailies, and evidently because of them, Ruth Etting canceled her two weeks at the dual Paramounts to have started last Friday (30). Complaint was billing.

Songstress was due at the Times Square Publix site next week.

Farnum Marooned

Hollywood, Feb. 3.

Ralph G. Farnum must stick around here because of the climate for his sinus trouble. He'll combine a little biz with pleasure.

Farnum's inquiries at the U. of So. Calif, on new sinus treatments have not been optimistically resultful.

Biz Depression Makes Divorce A Real Luxury-Chi's Slow Year

Chicago, Feb. 3.

Chicago, once the holder of the divorce record, with many calling this town their haven of liberty, is now only a memory as far as the divorce court goes. The depression has kicked the bottom out of the local divorce market.

Divorce attorneys sadly report that business has dropped off more than 50%. Judge Sabath, who spent many years on the divorce bench, had to be transferred to the Criminal Court in order to keep busy.

Responsibility lies not only with the general slump but also in the sudden disappearance of the stage-door john who helped most of the unhappily married out of their marital mix-ups.

Where once the girls used to wire their boy friends, "Sick, send me twenty-five," or "Am getting a divorce; send me hundred," now the telegrams, when sent, are either never received or never answered.

Average Shot

Divorce has become a luxury, enjoyed only by the wealthy. It's no longer a necessity. Where formerly around 10 to 20 divorces took place every week in this town, there haven't been 10 theatrical decrees handed down since the recent season opened.

At present, there is only one theatrical divorce on the docket, and that concerns the stage carpenter with "Street Scene," whose name is Herbert R. Minte. Minte is suing his wife, Nitta, on the usual claims of desertion and incompatibility. The desertion, he states, took place in 1923.

In the Idiom

Sam Lyons, wintering in Miami, went into one of the snootier restaurants and asked the waiter if he could speak French. Waiter said "No."

"Can you speak English?"

'Yes,' replied the waiter.

"Then," said Sam, "I'm afraid we're going to have difficulty."

Army Flying School Holds Own Test with Vaude Roller Skater

San Antonio, Feb. 3.

Army pilots will not have to spend a couple of hours every day sitting in a whirling chair if an experiment conducted at the school of aviation here with Sandy Lang, fancy skater, means anything. Lang is doing an act for R-K-O.

Army medicos wanted to see if whirling had a different effect on Lang than on pilots who lose all sense of direction when flying in a fog. Swiftly revolved 80 times in a mechanical chair, Lang got up and walked straight across a room to poke his finger through a window shade ring. The average person would stagger in circles.

"Just like whirling on skates," Lang said.

However, whirled when blindfolded, Lang was no better than the best of pilots. When speed was decreased he had the sensation of being turned in an opposite direction, just as does a pilot who is blindfolded or flying in a fog where he cannot watch a fixed object.

BOAT'S DELAY HAS CHIC ENDOR IN THE COOLER

When the Europa docked in Brooklyn last week, two days late, it was a tough break for Chic Endor, of the Yacht Club boys.

Endor was just two days late in making the final payment on an alimony settlement to his former wife, Doris Downs, and was escorted from the boat to the Raymond Street jail. Some time ago Endor had agreed to pay Miss Downs $5,000 in lieu of alimony claims.

Miss Downs, formerly of the Winter Garden, applied for a new hearing in the matter seeking a resumption of the original alimony of $175 weekly. Court ruled against that. Tuesday Endor was to have paid her $400 in cash and a bond for $2,100 still due on the settlement. He was to have speeded to Florida where he is due to open at the Embassy Club tonight (4).

Another of the original Yacht Culb Boys was in alimony trouble again Monday. George Walsh forgot to pay his wife, Josephine Davis, that $50 a week. She had him toted from Tex Guinan's to the "Alimony Club."

Edgar Allen Has Unpaid Conn. Marriage License

Greenwich, Conn., Feb. 3.

Edgar Allen, former manager for Peaches Browning, has marriage license here, but up to the present it is unclaimed and unpaid for. Allen came here over a week ago and made application for a license to marry [illegible] here, of New York. Application was filed outside of office hours and the town clerk demanded a $5 fee. Allen argued over the price but the clerk refused to cut. Finally, Allen said he would return for the license and pay for it when issued. So far he has not come back.

Justice of Peace J. J. O'Brien, who had been engaged to perform the ceremony, said Allen told him the "matter [illegible] held in abeyance" for the [illegible]

Arthur Ball, Drunk, Causes Chum's Death; Then Tries to Kill Self

Arthur Ball, vaude actor, 31, will be arraigned in Homicide Court this week. It is considered likely he will be held for trial for the death of his chum, Frederick Cameron, 42, New York chemist.

Cameron's death, it is said, was caused when Ball punched him after a drunken argument. The force of Ball's blow sent Cameron falling through a French window five stories high.

Cameron and Ball had been drinking in former's office at which others were present. An argument started between them, according to Detective Willie O'Connor, of West 68th street. It began as a verbal battle but ended up with the exchange of blows resulting in the chemist's fall and instant death.

Ball's Remorse

Ball, asserted O'Connor, was about to leave the building when Patrolman John McNally placed him under arrest. Recovering from the effects of his drinking, and realizing he had killed Cameron, Ball attempted to end his own life.

Names of others at the party, which included one woman, were given by the vaude actor when Detective O'Connor quizzed him. Ball, who said both he and Cameron were unmarried, could not explain what had started the fight.

Ball lives at 840 Mott avenue, Bronx. Cameron lived at 1931 Broadway, New York.

Jenie Jacobs O.K.

Dr. J. W. Amey performed an operation upon Jenie Jacobs Saturday at the Park West Hospital, New York.

Monday (2) Dr. Amey ordered Miss Jacobs to be given any food she might ask for.

LENIHAN BABY DIES

Patrick Michael, one-month-old son of Ed Lenihan, R-K-O's Flushing manager, died Jan. 29. Two blood transfusions failed to save the baby.

The Lenihans have another child, a daughter.

Frankel's Breakdown

Hollywood, Feb. 3.

Ailing for some time, Fanchon Frankel (Minnie Fish), formerly in vaude with Eddie Lambert, is confined to the Jewish Relief Hospital at Duarte, Cal., suffering from a breakdown.

Two Boys and an Author

By Joe Laurie, Jr.

Ernie, it's a coupla weeks since we broke in the act and we don't seem to be getting anywheres. We can't even get more break-in dates.

You heard what Meyer Flaum, the agent, said. That we're okay but what we need is some new material. He thinks we oughta get somebody to write us some good stuff. When he caught us in Elizabeth he told me that when we got some better material in the act he will take another look at it and if it's any good he'll get us a showing date.

How about Jackson, can't he give us any more time?

He's only got those two days at Jersey City; but he told me he expects to cop a lot of time in New England from a circuit that has it now.

When will that be?

In about three or four weeks, but he aint sure of it. He told me to take anything else that comes along. He's a nice guy at that. Another feller woulda stalled us around waiting until he got those weeks up in New England.

Did Jackson like the act, or did he say?

Sure he liked it, but he says the same thing as Flaum says, "get some new stuff," he says.

Did you tell him we originated it ourselves?

Sure. But he just said, "Too bad other acts stole your stuff before you could do it, but you better get yourself an author and let him write around you two characters, that's my tip."

Well, that's what we figured ourselves. Let's go round and see about a guy that will write for us. Who's a good author around here?

There's a lot of them, but the well known guys want a lotta dough. If we can get ahold of a guy from burlesque that remembers a lot of stuff from years back it would be so new to this degeneration that they'd howl at it. We can get it from a guy like that for almost nothin', cause the burlesque business is all shot.

Aggie, the Razzer

Aggie says we got too much that we remembered in the act now. That's what's the matter with it. What a razzin' she gives me when I go home and tell her we don't seem to be able to get any dates with the act.

Did you tell her how hard it is for anybody, even with old acts, to get work?

Sure I tola her, she knows it; but she's burnin up on account of us not workin together. If she wasn't my wife I believe she would wish for this act to flop, and even though she is my wife I think she'd like to see it flop anyway.

No bag on my shoulders. I was on the voige of marrying a dozen times. You know, meet some swell lookin moll on the bill that looks clever and figure we could do a great double; have a couplea shots after

(Continued on page 55)

SUBSCRIPTIONS ASKED FOR BIG TIME

Baltimore, Feb. 3.

Big time vaudeville will be returned to the Maryland theatre by Fred Schanberger, provided the management is assured of sufficient pre-subscribers to warrant its return.

Reopening date is set for March 9 at $1 top, with two performances daily.

Maryland lately relinquished big time, owing to legit bookings for this month. Big time had gone in as a substittue and brought some attention as well as trade.

Schanburger has adapted the Theatre Guild subscription scheme as a guarantee of support, if big time is to be renewed at the house.

Hilton Twins for Publix Open at San Antone

San Antonio, Feb. 3.

On the strength of their draw while in court seeking receivership from their manager, Daisy and Violet Hilton, Siamese twins, go into the Publix-Texas for a week, opening Feb. 6.

If the draw remains the act will go on circuit. Deal was put through by A. W. Baker, Texas manager, and Joe Freeman, receiver appointed by the court after the girls had asked an accounting and receivership against their manager, Myer Myers.

Following the appointment of a receiver, the Hilton Twins case goes to court again, with Myers, manager for the vaude team, getting a new hearing on the basis that the case did not warrant a receiver. Myers was charged with bondage and holding out salary by the Siamese.

Lunch and More %

Investigation following an aroma of food in a West 46th street office building, revealed that an indie agent is cooking his own lunch in his office.

Lad admitted he's been cooking only three weeks and to date isn't so good, but it's a saving.

Should things get tougher, the agent declared, he contemplates having a few of his acts dine with him. With the luncheon service thrown in, the agent proposes to charge the acts 12½% instead of the customary 10.

Flesh in the Spirit

Walter O'Keefe was promised Palace booking by his agent, but nothing happened. The agent explained it is just one of those things.

"That booking's been so near completion," he said, "you've practically played the Palace three times."

"Yeah," replied Walter, "how did I do?"

TRICKED INTO TAKING $100 A MONTH ALIMONY

Syracuse, Feb. 3.

Charging that her signature to the separation agreement was obtained through fraud, Mrs. Margaret Hanna Brown, of this city, is suing Julian S. Brown, young millionaire Syracuse theatre operator, to set aside the contract.

Brown, who operates the Dewitt theatre here, is one of the heirs to the $7,000,000 estate left by his father, Alexander T. Brown. The separation agreement gives Mrs. Brown $100 a month. She wants an increase, claiming that her husband's share of his father's estate approximates $3,000,000.

King Out, Peeved, Plan On for N. W. Vaud Chain

Seattle, Feb. 3.

Will King's troupe and Follies theatre parted ways Wednesday night, after big week, helped largely by firemen of city selling tickets on split for benefit of unemployed. Trouble came over misunderstanding on pay. King says he has money coming from Follies and latter say King isn't figuring the percentage right.

King and theatre had 50-50 playing arrangement. Final week grossed over $9,000. Outcome of rumpus is King considering other stands in Portland, Seattle and Vancouver.

Dave Heimilhoch, former Follies manager, is president of newly formed Midland Theatres, Inc., which took lease off hands of old Follies company (Goerig & Dunn). Goerig dropped plenty angeling the house three months, losses running around a grand a week.

House now on straight picture policy shaving nut from $4,000 to $1,500 a week. Band also out without notice. New company plans three acts vaude and aims at circuit in Washington and Oregon.

MILLER-LYLES REUNITE

Miller and Lyles, colored comics, are together again as a team. Duo split last year.

They are playing some indie time around New York.

Presentations in R-K-O Key Is Possibility

Los Angeles, Feb. 2.

Stage presentations with "Cimarron" in both L. A. and San Francisco Orpheums as forerunners of a probably permanent flesh policy in these former straight picture runs may be tried in other parts of the U. S. by R-K-O if woking o. k. on this Coast.

In various other keys R-K-O has two or more houses, with one a combination house for regular vaude and one or more others with straight pictures. Those familiar with the R-K-O chain set-up throughout the country believe the presentation policy may be found successful in other spots.

Two different prologs will be staged for "Cimarron" runs here, opening Thursday (5) and Frisco Friday (6), Bud Murray in both cases the stager.

Local stage offering will have a 30-piece band directed by Carlton Kelcey as backing for Pierre White, baritone, with 40 male voices and Otar Schillette, specialty dancer. In addition, there will be 20 girls as atmosphere.

Five Writers Working On Two-Reeler for NVA

Hollywood, Feb. 3.

Edgar Allen Woolf (Metro), Arthur Caesar (WB), Edwin Burke (Fox), Henry Myers (Par) and Al Boasberg (Radio) comprise the committee to work out a story for the two-reeler to be used in April's NVA drive. They met at local NVA offices last week with Pat Casey, E. K. Nadel and George Gray, representing Chesterfield Cigarettes, which is backing the production.

Gray came out from New York along with W. J. Lee of VMA. Both intend remaining until picture is completed, including the big printing job necessary for distribution to all the variety theatres for NVA week. Nadel will also stick until the picture is completed and ready for distribution.

All studios are fully co-operating on the NVA campaign.

Murray-Irwin Split

Murray and Irwin, standard vaude combo for years, have split.

Irwin goes agent and Murray is looking for another partner.

"CIM" WILL CUT 30 ACTS FROM RKO BILLS

General release of "Cimarron" in all R-K-O theatres outside New York will necessitate layoffs by around 30 acts during the weeks of Feb. 7-14. Picture will run 124 minutes, as currently for $2 at the Globe, New York, with no cuts.

Most of the R-K-O combination houses will drop at least one vaude act. Majority of western (Orpheum) four-act road show towns will cut to three acts for "Cimarron."

Acts cancelled because of the picture will be played elsewhere if possible or layoff and receive another week later.

RKO-Loew Vaude Back In Canadian Town

London, Can., Feb. 3.

Vaudeville returns to Loew's here Feb. 16. Negotiations have been completed for three days of R-K-O talent and three of Loew vaude. Bills change Mondays and Thursdays.

House orchestra returns to theatre intact.

BORDONI AT PARAMOUNT

Week of Feb. 7—Followed by Smith and Dale

Irene Bordoni will play the New York Paramount next week (7). Gives the house added stage names for three weeks straight.

Smith and Dale go in the following week and then play Brooklyn. Miss Bordoni will only do the one week for Publix.

DANE-ARTHUR 13 WKS.

Chicago, Feb. 3.

For the first time in many months, a locally produced Publix presentation is getting a route outside the Chicago B. & K. circuit. Karl Dane and George K. Arthur unit is getting eight more weeks, taking it to Toledo, Buffalo, Minneapolis, and the four southern spots.

This will give the unit 13 weeks.

FOR R-K-O IN CINCY

Marion Sunshine has returned from Europe, where illness interrupted her vaude bookings. She opens for R-K-O at Cincinnati Feb. 7.

FROM COAST TO COAST

R-K-O, the PRESS and PUBLIC

HEADLINE

MILTON BERLE

Assisted by VIRGINIA BARRETT and the EIGHT STOOGETTES

What the Critics Said:

Los Angeles "EXAMINER":

"MILTON BERLE walked off with the show at the Golden Gate theatre yesterday.

"'Chasin' the Blues' was the title of his act, and if there was anyone in the house who felt like crying after Milton got through his clowning, it was with hysteria, nothing else.

"If you are blue and want a sure cure go see BERLE."

Montreal "GAZETTE":

"MILTON BERLE, one of the few of the great comedians left on the vaudeville stage, headlines the bill this week and easily walks off with the honors. Berle is a comedian of great resource, singing, dancing and clowning with grace and effectiveness. His shafts of humor reminds one of Groucho Marx."

New Orleans "TIMES PICAYUNE":

"MILTON BERLE kept last nights audience, at the Orpheum, laughing continuously for 40 full minutes, a feat which we believe unequalled in theatrical history.

"BERLE is one of the hardest working comedians in vaudeville. He does everything—sings, dances and clowns, at the same time keeping up a running fire of gags and wisecracks all original."

THIS WEEK (JAN. 31) PALACE, CHICAGO

Completing 45 Weeks
Radio-Keith-Orpheum

R-K-O Rep.—CHAS. MORRISON
Personal Mgr.—SAMUEL BAERWITZ

DeSylva, Brown & Henderson, Inc. Songs

THE EUROPEAN SENSATION NOW SWEEPING THE COUNTRY!!

JUST A GIGOLO

TO WHOM IT MAY CONCERN

"SHOW STOPPING" BALLAD

WALKIN' MY BABY BACK HOME

NOVELTY SONG "STANDOUT"

WE CAN LIVE ON LOVE

CUTE TOPICAL LOVE SONG

WHEN YOU FALL IN LOVE

FALL IN LOVE WITH ME

NOVELTY BALLAD

COMING - WATCH FOR IT - HERE SOON!!!

B.G. DeSYLVA, LEW BROWN & RAY HENDERSON'S NEWEST SONG

ONE MORE TIME

IMPORTANT NOTICE!

ELMORE WHITE IS NOW AT THE HEAD OF OUR PROFESSIONAL DEPARTMENT AND WILL GLADLY WELCOME HIS FRIENDS.

COME IN - WRITE - WIRE - TELEPHONE!

De Sylva, Brown & Henderson Inc.

ROBERT CRAWFORD PRES.

745 SEVENTH AVE. NEW YORK N.Y.

NEW UNIT ROUTE FOR FRANKLIN STAGE SHOWS

Los Angeles, Feb. 3.

A separate organization is being formed by the Hughes-Franklin circuit for production of stage presentations in its theatres. Units will be routed wherever the circuit's houses are equipped to handle stage entertainment.

Probability also that the stage units will play the U. A. Coast circuit now being organized by Joseph Schenck.

While no announcement has been made by Harold B. Franklin, it is reported the units will be built in Los Angeles, with this city as the operating base.

Units at the beginning will have a route of approximately 12 weeks between here and the Mississippi valley, not including the Schenck houses.

THEATRE WINS INJURY SUIT

Albany, Feb. 3.

A jury returned a verdict of no cause for action in a suit for $5,000 against R-K-O Proctor's brought by Nora Vazzana, 16, of Albany.

Girl sued to recover for personal injuries suffered in a fall on the steps in the theatre last February.

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DANCING SCHOOL
FOR SALE
Large classroom, 4 private rehearsal halls, bring in rental. Hard wood floors, large mirrors, 2 dressing rooms, shower, lavatory. Established 8 years. Owner retiring business.
Joe Daniels, 145 West 45th St., New York, BRyant 9-6542.

Another Break

Layoff vaude actors while watching the fire up at Loew's Lincoln Square (vaudfilm) the other night, all crestfallen.

One bird finally chirped:

"There's a break! It couldn't happen to a picture house."

VAUDE BACK INTO OHIO AT COLUMBUS FEB. 13

Columbus, Feb. 3.

Vaudeville will be given another chance here when the Ohio (Loew-UA house) returns to that policy Feb. 13 with the last unit and m.c., Buddy Paige, due to fold Feb. 12.

Symphony-jazz band of 32 pieces is to be cut in half for the change, according to reports, and will go into the pit.

The Ohio is generally considered the best house in the central part of the state and reaction to the change over announcement, due to break later this week, will be watched closely by showmen.

WB TRYOUT HOUSE

Adding 3 Acts at Fabian, Hoboken, On Tuesday Nights

Warner booking office started a regular weekly three act showing bill policy last night (Tuesday) at the Fabian theatre, Hoboken, N. J.

Idea is similar to R-K-O's try at the Hamilton, N. Y., with the three turns, all new or unknown to Warner bookers, added to the regular five act show. House pays transportation and baggage expenses for the one-nighter.

Fabian will mix the showing acts with the bill proper to avoid giving the audience the "try-out" impression. These Tuesday night shows will be sold as bargain affairs.

SCHAAK-GOLDBERG ADD

Hollywood, Feb. 3.

Arnold Schaak and Mort Goldberg, Chicagoans operating three small picture houses here since fall, have bought the Mission theatre, Long Beach, Cal.

They plan five acts of vaude to alternate with musical tabs.

HARRY PUCK FOR F-M

Chicago, Feb. 3.

Harry Puck, also appearing at the Opera Club here, will be featured in a Fanchon and Marco unit after finishing the local engagement.

TOO BIG FOR VAUDE, INDIANA DROPS ACTS

Indianapolis, Feb. 3.

Vaude policy installed by Warners at the Indiana theatre last month will be discontinued on or about Feb. 1. Publix units return to this house.

A large capacity site, the Indiana is considered unsuited to vaude. Shows which clicked in other Warner theatres have looked bad there. Theatre previously played presentations but went vaude, Warner booked, when its Publix booking contract expired. Unit's return will be on a short notice basis.

Warners' other downtown local stand, the Circle, now straight pictures, is smaller than the Indiana and may later get the vaude policy.

UNITS FOR 3 SOUTHERN LOEW HOUSES—VAUD OUT

Loew and Fox theatre booking departments are trying to reach an arrangement whereby the stage units playing Atlanta will go from there into the Loew theatres in Memphis, New Orleans, and Houston. Move is cited as temporary although it may become permanent if working out satisfactorily. If this scheme cannot be dovetailed, Loew's may send its own film house units into the aforementioned three cities.

It means the dropping of the present four-act vaude shows in these Loew southern spots with the change, if decided upon, to take place in about two or three weeks.

Objections to the vaude policy are mainly based on the booking problem it presents for Loew's in these three towns. At present it isn't possible for an act to play these three full week stands in less than four and a half weeks, besides which there is the non-break jump from New York to Memphis and then back from Houston.

Plan is to let the Atlanta units start to work their way back to the coast via this trio of Loew theatres.

RKO Splits Its B'klyn Division, Forms New One

Under a split-up of R-K-O's Brooklyn theatre division managership, left vacant by the departure of Dave Beehler, Charlie MacDonald takes over the four combination houses with Joe Lee getting the straight film spots. MacDonald is the R-K-O New York division manager. Lee is the circuit's doctor for straight film and "sick" theatres on Long Island.

With MacDonald having the Albee, Kenmore, Madison and Flushing theatres added to his New York string, the Coliseum, Fordham and Chester will be moved from the latter to the Westchester division managed by H. R. Emde. This gives the two divisions an even balance.

Additions to Lee's territory gives the Doc eight houses and creates a new division.

MacDonald, previously pointed for the Brooklyn division post, remains in Boston as operator for R-K-O in that section.

Vaude Out—Stock In

Utica, N. Y., Feb. 3.

Vaude left the Robbins' Colonial Saturday (31). Played there since the season's opening.

It will be followed Feb. 9 by a Robbins stock (stage) company.

Mae Wood's Post

Mae Woods is now in charge of Fanchon & Marco club and special entertainment. Her appointment was made Monday (2).

Under Miss Woods F. & M. expects to build up the department.

Manager's Idea

Chicago, Feb. 3.

Small town manager playing vaudeville requested his closing act to inject fast music in the act so that the audience would know it was the final turn and leave.

Manager, a film exhibitor without vaude knowledge, was only interested in getting a turnover. He was quite unimpressed by the fact that the particular act in question is a standard act considered surefire for applause.

COAST LABOR DISPUTE WITH RKO SETTLED

Hollywood, Feb. 3.

Long standing dispute between local stage hands and electrical workers over which union should control maintenance departments in the Orpheum and R-K-O was compromisingly adjusted here by Mort Singers, R-K-O's labor mediator in the west. The stage hands will handle the front of the house at the Orpheum, while the electrical men remain at the R-K-O.

Singer is remaining on the coast indefinitely. He will be active in the new R-K-O policy of creating and building stage shows. Singer is now in San Francisco handling the opening of "Cimarron" there after which he returns to headquarters in Los Angeles.

RKO SLASHES PUBLICITY UNIT

Through a large staff reduction and reorganization of its publicity department this week, R-K-O will eliminate $25,000 to $30,000 from the pay roll. Mark Luescher remains, with nominal status unchanged, but two exploiting departments are diverted from his supervision to other heads.

Jack Hess, formerly head of R-K-O's western press department in Chicago, takes charge of all advertising of pictures playing the R-K-O theatres, both Radio and outside product. He will also directly supervise press work for the Palace (straight vaude), Mayfair and Globe, all in Times Square, and the Albee, Brooklyn. Hess' staff will include about 10 people.

E. M. Orwitz will do the national exploitation of theatres and vaudeville, supervising that end for the country, with Floyd Scott as assistant. Luescher officially remains national publicity and public relations head for the circuit.

Jeff's 4-a-Day Wk.

Acts at the R-K-O Jefferson, New York, week of Feb. 14 will do four-a-day all week.

"Little Caesar" (FN) is the picture for that date. Jeff's usual policy is three on weekdays.

ADA BROWN
The Southern Syncopator
LATE FEATURE OF "BROWN BUDDIES" CO.
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"The All American Singing Comic"
R-K-Oing WEEK FEB. 5
R-K-O, LOS ANGELES

VALERIE WADE
FANCHON & MARCO'S
"GOLDEN WEST" IDEA
Week of Feb. 5th, Loew's State, Los Angeles

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Male Star James Barton
Nuisance Judith Ames
Octette Aunt Jemima
Pianist Jerry Williams
Quartette Marx Brothers
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"THE BAD, BAD WOMAN"

NEXT-TO-CLOSING AT THE

R. K. O. PALACE, NEW YORK, NOW

(THANK GOODNESS)

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WHEN YOUR HAIR HAS TURNED to SILVER"

~ by Charlie Tobias & Peter DeRose ~

The Quickest Hit We Have Ever Published!

A Marvelous Song–Great Lyric & Melody!

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YOUR HITS COME IN THREES FIRST CAROLINA MOON THEN SOMEWHERE IN OLD WYOMING AND NOW WHEN YOUR HAIR HAS TURNED TO SILVER IS NUMBER ONE ON NEWYORKS HIT LIST MY HEARTIEST CONGRATULATIONS I HOPE YOU MAY NEVER BE WITHOUT A BIG HIT
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New Acts

MAURICE CHEVALIER
Songs and Talk
16 Mins.; Two
Paramount, New York

Maurice Chevalier, imitations of whom have saved many a mediocre single and team from flopping at the finish during the past year, appears just now to be about the most natural of film names for stage work and dough. Three-deep lines around 43 street on a cold Saturday afternoon spoke the loudest.

The Frenchman's attracting quality comes from several sources. Besides his talker popularity he has been the most imitated performer in the country for a year or more. Almost all vaude bills contain one actor who is innocently presenting Chevalier. Even the biggies among stage acts do it. Comic who never before sang found a reliable finish punch in a Chevalier impression. Sole necessary implements were a straw kelly, a good or bad dialect and a bit of facial distortion featuring a protruding chin.

All the boosts helping, Chevalier saw capacity audiences at every performance over the week-end at the Paramount.

This is his first appearance on American stage at pop prices.

Chevalier split his 16 minutes between songs (3) and talk. The latter was descriptive of the songs, talked in his typical and extremely speakable style. His purposeful or unconscious slips into a dash of slum lingo made his chatter "cute." Two of the three songs were in French, following the English descriptions. Other was "Love Parade," opener. In the closer, his standard "Valentine," Maurice got naughty, probably naughtier than any act has been permitted to get in this theatre. The song is a discourse on certain parts of a young lady's anatomy. Easy to get in French with the gestures, but made easier by the English explanation step ahead. Chevalier can be a low comic as well as a personality singer, and that comedy aspect lessened the naughtiness of the biz. That should bring New York even closer to Paree for Chevalier.

Under his salary and percentage arrangement, judging by the Par's week-end business, Chevalier may end close to $15,000 in his envelope Thursday night. *Bige.*

WILL OAKLAND (6)
Songs
25 Mins.; One (Full)
58th St.

Will Oakland, on one of his periodical trips out of his night club into vaude, is supported this time by the Grenadier Quartet and Lou Springer at the pit piano, all from his club. Oakland still is the counter-tenor, going up plenty high and poking 'em out.

Received a solid reception on entrance, suggesting air popularity. Oakland does two solos in one to good returns and goes to full, introducing the boys. A flock of songs follow, best of which was a pop ballad utilizing the house organ and organist to swell musical effect.

Stopped the proceedings twice and came back with an out-and-out plug for his cafe. Good showman, though. Act okay for the met houses once around as is.

GOMEZ TRIO (3)
Spanish Dancing
8 Mins.; Two and Full (Special)
58th St.

European importation that may find the going over here tough because of the sameness of routines and unfamiliarity of American audiences to this particular sort of Spanish dancing.

The trio of two men and a woman, dressed in the native costumes, play a short number on guitars and the woman sings in Spanish. Then to full stage with drop denoting a Spanish mountain scene for a series of fast routines composed of a nervous series of steps, accompanied by castanets and the house orch.

Woman alternated with each man but everything looked the same. The act is very fast in tempo, which partially compensates for the extremely foreign atmosphere.

FREDDIE PISANO and CO. (2)
"Holding Up Traffic" (Comedy)
11 Mins.; Two
Hamilton

In this comedy turn Pisano gets away from all former wop hoke style. Nature of exchange is along former lines, but given a better build-up here by the cop straight, traffic light pole and a woman, who also edges in for a change of verbal pace.

Got plenty of laughs, with Pisano putting each of his chopped English expressions over. The "cop" also does some singing, his first solo bringing applause at the Hamilton.

Freddie Pisano has been with different partners, but his present [illegible] is the best he has yet staged [illegible]. Act is clean. *Mark.*

MOONBEAMS (7)
Songs, Instrumental
10 Mins.; One and Three
Proctor's, Newark

Newark, Jan. 31.

This radio act, which has run seven nights a week for 18 months at WOR, succeeds admirably in carrying over to the stage the charm it possesses on the air. Opening with an announcer in "one," the curtain discloses the three women and three musicians in blue light behind a scrim.

A rather stiff moon shines in blue sky with fine clouds passing over. With scrim open and lights raised, set is a tapestried room with curved opening revealing the sky. The women are dressed in colorful period evening gowns with bouffant skirts and wear wigs. They sing several numbers exquisitely and the violinist plays once with virtuosity. The announcer recites once as on the air.

Act has a strong radio draw in the met. district, but may appeal only to the high-class. Large house here was breathlessly silent during act and gave cordial applause.

Irving Yates brought the air turn to vaude. *Austin.*

RIMAC'S ORCHESTRA (12)
Orchestra, Songs, Dances
12 Mins.; Full (Special)
86th St.

Rimac is probably the Ciro Rimac who formerly did a dancing act as Rimac and Paolino Co. He's lending his own name to the orchestra as well as using the name of the leader, Senabria. It's foggy and the act should fix the billing.

With Cuban bands the current pash, this outfit is sure to go since its orchestral bits shape up well and are promoted by unusual dance numbers. Ciro Rimac and an unbilled girl are the dance team. Team does three dance numbers, one a fast rumba, followed by an eccentric collegiate dance, and later the rumba "Mashisht." Latter stood out for swiftness, whirls and eccentricity.

Band consists of 10 pieces, using native Cuban instruments like the bongo, scraper, gourd, etc. Numbers are mostly Cuban with a jazz tune or two included. The Cuban bands had better stick to their native music and let jazz alone.

As expected, the much played "Peanut Vendor" was included in the rep, with Rimac doing the singing and throwing small bags of peanuts into the audience. It was first done on the stage here by Azpiazu's band.

HARRY BURNS (4)
Comedy
20 Mins.; One (Special)
58th St.

Harry Burns has in this new act one that should last as long and be as playable as his former "I think you touch." Assisted by Toney De Lucca, Helen Lockwood and Dorothy Sevier, Burns in this hoke wop idea, which he bills "Pardon Me," shakes laugh after laugh. The scene laid in Coney Island has nothing to do with the idea. It's just nutty hoke from start to finish.

Burns reaches back for a few old babies, but the way he sells them they sound brand new. He works in the tight-fitting loud suit, and De Lucca and girls are all used as foils. No story. Just bits.

Burns shows his knowledge of stagecraft in his finish, which takes him off to solid applause. This puts him one-up on most new comedy acts seen around this year lacking finishes.

HAL SHERMAN and Co. (1)
Comedy, Songs, Dances
13 Mins.; One
81st St.

Strong team that should have no trouble selling this turn, which is packed with laughs. Sherman has picked a capable "company" in Dorothy Ryan, who warbles, is an excellent straight for his gagging and looks good.

Sherman is a diminutive dancing comic who wears semi-tramp clothes as contrast to the class of his taller partner, and, while all of the business is strong, Sherman could spot his long single routine, burlesques on various types of dancing a little earlier for better results. He might close with his sliding, which is sure-fire anywhere and hard to follow.

IRENE VERMILLION (6)
Dancing, Songs
15 Mins.; Full (Special)
58th St.

Speed has been sacrificed for class in this act, even to the three girls who sing harmony of the spiritual type, and Helen Kilb and Kermit Dart, pianist and violinist. The setting is tasteful, carrying out the smart idea, and it is nicely costumed.

Miss Vermillion does three solo dances, one a peach high kick, modern jazz and a sure-fire acrobatic in very short shorts showing off a nice figure.

Good support, especially from the three girl singers. Is reliable opener.

JEANETTE HACKETT AND CO. (10)
Song, Dance Revue
16 Mins.; One and Full (Special)
Palace (St. V.)

Really a dance production, with occasional numbers, framed around one good number, "Jezibel." In its present shape it is overloaded with people and production and the staging has been crudely managed. Idea is capable of class development, but here worked out as it might be for a burlesque troupe, over-staged, over-emphasized and over-acted.

Opens with a trick introduction with nine people lined up across the stage as though watching a performance, all for no good purpose but to build an entrance for Miss Hackett, who, when she does appear, goes into a song introduction for herself.

Line of five dancing girls do a couple of mechanical routines, and Miss Hackett has a moment of pantomime with a comedy old man leading to a waltz bit. Girls and Miss Hackett in semi-undress.

Back into "one" where a baritone, dressed as a negro preacher, goes into "Jezibel," warning the giddy girls of retribution for their wickedness, Miss Hackett entering into this as the scarlet sister who laughs at the warning. Quick change to a black and tan joint, an elaborate setting, where a floor show is in progress with some pretty strong wriggling by the girls, fight between two white girls for a boy in a brown mask, and the rest of the whoopee proceedings, aimed for sensational effect.

Preacher crashes the wild hilarity, continuing the scene, whole number building up to a fight between Miss Hackett and one of the other girls and ending with a pistol shot and the star's fall from the top of a flight of steps.

Whole business is too laboriously played for effect and all without any finesse. What it needs is quieter handling. As it is now a lurid idea is defeated by the excess of its too energetic playing. *Rush.*

JACK DONNELLY and Co. (5)
Comedy, Songs, Dances
20 Mins.; Full
Lincoln Sq.

Jack Donnelly has been around. This time he has a mixture of hokum, songs and dances that finally wound up when caught with Mrs. Donnelly copping all the applause honors with her vocal efforts.

Donnelly and a girl start dancing as two women in a box stop proceedings by engaging in a wordy battle. An usher quiets them and one of the women moves to another part of the house, only to continue her remarks with Donnelly on the stage.

She's later invited up; it's Mrs. Donnelly, and she renders several pop songs in a voice that clicked. The Lincoln Sq. liked her best in the turn. Standout was an acrobatic specialty by one of the femmes.

Donnelly dances a little but sings more. To the finish applause the woman is introduced as Mrs. Donnelly. As the frame stands, mainly set up for the neighs, although the audience wranging is old stuff. *Mark.*

EDDIE MILLER and Co. (1)
Songs, Dances
18 Mins.; Two (Special)
81st St.

There is one real thrill here—Eddie Miller singing "Ol' Man River." As his closing song it won a tremendous hand and he had judgment enough not to offer an encore.

This tune is the one that placed Miller in the limelight several months ago when he proved a sensation on the first broadcast from mid-ocean aboard the "Leviathan." At that time he stopped the show and had to do an encore, the first time for any radio artist, at the insistent demand of NBC execs.

Eddie has Henriette and Florence Kingsley for support. They play a piano duet and then split for their real specialties, Henriette going into several dances and Florence remaining at the keyboard for nice response after a pianolog.

Miller does a number from "Pagliacci" and tries a pop tune before the big finale. His clear and toneful voice enhanced by perfect enunciation sets the act for anywhere.

MOREENE & JIMMY (2)
Dancing
10 Mins.; One
Hippodrome

Two young kids doing a routine of dancing, but going nowhere due to what they have to offer. The girl looks not more than 16 and has chiefly extreme youth to sell. Her comedy song is not convincing. Boy works hard, but cut his bars right in two in the middle of one dance routine, making it difficult for the orchestra to follow.

Not quite strong enough to do an act alone, these kids should fit admirably in a big flash with other talent to help.

TOM MURRAY and
Hollywood Hill Billies (5)
Songs, Instrumental
16 Mins.; Three
Loew's State, L. A.

Another act taken from the microphone and booked because of its radio popularity. Equipped with two violins, 'cello and two guitars, the troupe sings several cowboy songs and backwoods ballads. They are dressed in mountaineer outfits.

Tom Murray does the announcing and a little [illegible] with the 'cellist. [illegible] yodeling good, [illegible]

Oke [illegible] no drag angle. [illegible] their broad[illegible]

PALACE

(St. Vaude)

As a vaudeville bill frame up, the combination is full of holes; as a jolly family it goes through 100% and then some. Result is in a large measure due to the continuous frolic of a brother act doing dual personality master of ceremonies in the persons of Jay C. Flippen and Phil Baker, two entertainers with a vast amount of comedy resource and a great hit-and-run system of getting it across.

Assisted from time to time by the entire personnel and various notables in the audience, they kept the Sunday night performance running at railroad speed from 8.30 to 11.25 without a moment's lag. Indeed, they supplied the entire comedy element of the proceedings which was twice overboard on straight singing and other polite specialties. Outside of Baker and Flippen the three names on the bill are severely straight, running Helen Morgan, closing intermission; Morton Downey, opening the second half, and Dora Maughan, next to closing, all three minus comedy and two women singles.

That's an innovation in bill framing, and just to make it more difficult, it works beautifully, for the reason that the Siamese m. c.'s interlard the business with a wealth of running comedy that flavors the whole mass.

Perhaps the oddest feature of the occasion was the high score registered next to closing of a long bill by Miss Maughan, just out of "Fine and Dandy," remarkable for a straight single act depending upon nothing but the wise and subtle humor of what amounts to a monolog delivered in half spoken song lyrics. The talk is smart and shrewd, but it is the manner of its delivery that turns the trick. Miss Maughan's fresh youthful face, framed in her jauntily bobbed thatch of gray hair, completes a perfect figure of a matured and thoroughly sophisticated feminine "good fellow," a type that is strikingly rare on the stage.

Punch of the turn is the grand dame type spilling trimly turned improprieties, some of them abundantly blue, and never for a moment losing the feeling that she is still the grand dame. At the minute not another performer comes to mind who has the same appeal. Usually the less than flapper femme type runs to low comedy, which is a different matter entirely.

The Downey offering is a gem for class, with Downey himself in better vocal form than he has been in a long time and his background cannily framed in the Park avenue suavity of his own Delmonico night club. The affair is of the simplest sort, Downey sitting at the piano and singing request numbers, all familiars, with interludes by the Delmonico orchestra, led by one Leon Belasco, who is the nearest thing to what is known as Contiental blandness on view in vaudeville, and also with several dances interpolated by Barbara Bennett and Charles Sabin. For smooth, effortless specialty, the combination is smart entertainment.

Helen Morgan was herself, perhaps a little more emphatically melancholy and with a bit more of the droop to the mouth, singing torch songs with her own style and manner, adding her eloquent presence to occasional blackouts devised by the m. c. conspirators and climaxing the evening by singing "Body and Soul" to accompaniment of Baker's piano accordion. Downey, as befitting the class of his turn, has solved the audience flurry that accompanies the request routine, by the simple process of picking the numbers himself with the briefest kind of an announcement. He used half a dozen of the standards to provoke a riot and then capped it by singing "Irish Eyes Are Smiling," the duck-soupingest thing in the known world for a top tenor with or without a radio rep.

Those three turns about cover the heavy type billing, but the feature of the Sunday night was outside the billing, being made up of the cavortings of Flippen and Baker, the introduction of familiar name personages in the audience and the Sunday night family spirit the audience brings with it. The introductions on this occasion included Charles King, Max Schmeling, Odd McIntyre (second week), Grace Fields, each of whom came in for a bit of joshing to contribute to the get-together intimacy of the party.

Three acts fill in at the early end: Capt. Willie Mauss, opening with his trick bicycle loop-the-loop; Paul Sydell and "Spotty," the somersaulting pup that could teach plenty of humans the art of poise, and Jeanette Hackett with a new dance flash (New Acts). *Rush.*

STATE

S.r.o. at the second show Saturday and the week should be heavy. Draw attributed to "Paid" (M-G), but the Pat Rooneys, 2d and 3d, in a two-act and their best teamwork since the kid was old enough to take a bow, were also responsible.

Immaculate in white suits, the Rooneys offer a melange of gags, hoofing and falls, in the next-to-closing. They do the "Rosie O'Grady" number, father in back of son, with remarkable precision and could have continued indef.

Olvera Brothers opened with balancing feats. These boys sell their personalities without effort while performing dangerous and difficult stunts. A fine duo of equilibrists. Solly Ward, third, with his "Off to Maine" sketch on the loss of tickets for a delayed vacation.

Bryant, Rains and Young, closing, are a trio of dancers assisted by three girl singers and instrumentalists and a talented femme acrobatic dancer. Novelty here is that one man handles two girls in waltz and adagio numbers. Well staged flash with finish that won a hand. Deucing were Rube Demarest and Sylvia Nelson. Demarest is out of date when he tries to sell himself over his partner by having her name in smaller type on the enunciators. He didn't strike this audience as funny, but Miss Nelson's voice and looks were responsible for making this a possible No. 2.

Hearst News completed.

R-K-O, L. A.

Los Angeles, Jan. 28.

Intact unit this week has a little more entertainment than usual but that doesn't make it a great buy. The Agernos, Vic Oliver, Irving Fisher and Anatole Friedland's "20th Century Revue" are the four acts running in the order named.

Agernos open with an okay balancing act. Both boys have appearance and work in a snappy fashion. Finish could be improved if the ladder balancing were switched from the middle to closing.

Vic Oliver with Margaret Frank, latter unbilled, are in the deuce. Oliver is satisfactory while fiddling and playing the piano, but his gabbing is in need of freshening. Miss Frank, with plenty looks, contributes two smart tap dances and aids in gathering the returns.

Irving Edwards, next-to-shut, hands out a good line of hoke chatter. Acrobatic bit with a stooge looking on from the aisle panicked them.

20th Century Revue, with a novelty opening via the screen, has Friedland and Irving Fisher talking about good old flesh entertainment. Fisher returns to work as m. c. after the seven line girls break through the screen. This bit previously done here by Larry Ceballos when stage shows returned to the local W. B. houses last summer.

As a flash act, the Friedland troupe carries more entertainment than most. Loretta Duncan, with two tap solos, Una Cooper, acrobatic dancer; Yourloff, Russian dancer, and Bobby Bernard take care of the specialties. Bernard has a good voice but acts too much. He should let his voice do the work.

"Kept Husbands" (Radio) is the feature and Pathe news clips round out the screen fare. Business nothing to rave about early Thursday evening. *Call.*

HIPPODROME

The big auditorium was nearly filled Saturday and with no name on the stage, such as last week with Carnera. Picture, "Beau Ideal" (Radio).

They really go for an act here now when it strikes their fancy. They went overboard for the Wilson Brothers. Dutch comics with their police badges, yodeling and "you go out," tied up proceedings, and when they encored and pulled the beer gag, nothing could stop 'em. These two most able comedians know every trick and take advantage of everything. Around for years and look like they can go many more. High spot of this show.

Gym Jam Girls (6) worked in front of an Arab tent scene to nice returns on feminine acrobatics that would tax most men. Special mention is due one young lady for an acrobatic solo.

Al Moore's Navigators, jazz band of 12 men in sailor suits planted in a scene representing the deck of a ship, were just so-so. Band as a band does not stand out musically, and the attempt at comedy was quite feeble. Scenic finish with miniature ocean liner sailing by put the act over to what returns it got.

Stevens Bros. and their bear, "Big Boy," and two stooges, did a slapping bit for the biggest part of the turn which finished with one of the stooges and Stevens wrestling with the animal. Bear pulls off man's pants for polite laugh finish. Roy Gordon (New Acts) fooled around to good results. Unbilled woman assists. Moreene and Jimmy (New Acts), couple of youths, not

(Continued on page 65)

SAN JOSE

New York, Jan. 29.

The only Spanish house in the United States giving a two hour stage show, full feature film and a newsreel for 25 cents. And business was off when caught Thursday night. Why is hard to say. The San Jose ought to be any Spaniard's money's worth.

Stage fare is given a title, "La Tierra de la Alegria" ("The Land of Happiness"). It is really a vaude unit idea; 10 girls and house band (10) are on throughout to carry out the revue idea. Humberto De Dios acts as m. c. to tie things together.

De Dios is a comic of the old school, and a good one. Knows all the tricks and uses them. Gags are funny and doesn't depend on smut for laughs. When a couple of galleryites chimed in De Dios quickly showed them up. He works in oversized coat, spats, unshined shoes and scraggly wig. But they like him on 110th street, and deservedly so.

An unbilled pair offered two fine tangos but did a poor Apache. Maria Teresa Mejia is a so-so soprano. Good voice, but no presentation. Carlos Mejia is a sobby tenor who does all right until he tries falsetto. Gloria Granados contributed a couple of pretty fair native dances and Carmen Alonson, working under cork with plenty of padding fore and aft, is a singing comedienne. Husky pipes help though she depends for laughs on her ability to shake the pillows. The customers went for the hoke.

Frank Padillo and his five "Marimba Serenaders" were next to closing. Good musicians of the kind and better as they heated the selections. Group consists of five marimba players and a 'cellist who leaps around for comedy. Sextet would have looked better in front of a drop instead of being parked in front of the house orchestra.

No skits, which makes it available entertainment for anyone not speaking Spanish, and worth a look even if nothing but the girls are seen. The femmes are not as well trained as they might be, but are colorful and they know their wiggles. They can toss themselves around just as much as a torrid burlesque chorus, but it isn't the same. It belongs, as there's no offense and a Spanish cooch is a polite cooch after all.

Main trouble is that the stage end is too lengthy. Two hours of songs and dancing is plenty. Picture is "Monsieur Le Fox" (M-G), Spanish version with Gilbert Roland. Peculiarly, few people remained to see it but those who did liked it.

Prices run from 20c. to 40c. [illegible] leaping to 60c. on Sundays. [illegible] with band. Weekly film changes, [illegible] girls and m. c. remaining as part of a stock troupe, perhaps because of a scarcity here of available Spanish performers.

CAPITOL

New York, Jan. 30.

After several weeks of experimenting with modified presentation type shows, the Capitol goes straight vaudeville this week, with a unique vocal specialty bill, taking its only presentation phase from the presence of the Chester Hale girl group. Capitolians are in the billing, but stay in the pit for the stage proceedings, while the acts take charge either in full stage or in the forward grooves.

Likewise the familiar figure of the m. c. is among the absent, the presiding function going to two girls, the Aber Twins, who make the briefest kind of introductions besides doing their musical and dance specialty. So that there are but two continuous elements in the proceedings to tie the show up to a thread—the Twins and the recurring appearance of the Hale group. Oh yes, the unit has a name. "Revue Moderne," they call it.

Opening is in tried and true vaude formula with a flashy acrobatic turn, the Carlos-Peterson troupe, three men and three women. Novelty element here is that the girls do practically all the understanding, the boys, especially the youngest member, handling the aerial feats, such as high basket throws into two and three-highs and for the finale a springboard leap through a full twister to a two-high, the stocky girl making the catch. Sightly and spirited turn of first rate appearance.

Hale girls in a picturesque number serve as introduction for the specialty bill, the group dressed in black and silver full tights and all beating drums during a precision routine on the toes. Intervening specialties are Joey and Harold Mack, capital buck and wingers, Wesley Boynton, tenor, and the Aber girls in and out before and after their regular specialty, a pleasant interlude of violin playing and graceful class stepping. Pretty pair of matched blondes with a nice drawing room manner of quiet class appeal.

Slim Timblin closes the specialties. He is from burlesque and inclined to overdo in his colored preacher characterization, but nevertheless getting over a solid laugh incident. Monolog opening is rich in smart gags backed by a really faithful blackface impersonation. Goes from that into a travesty marriage service working with a woman. Act used to be Timblin, Raymond and Russell, but under the blackface the others might be anybody. Stuff is amusing here, but has one line that shrieks for elimination, not for off color on the spice side, but a reference that might easily give offense.

Finale has the Hale girls on again in a conspicuously good arrangement. Girls are again in tights and snug bodices, shading from light to deepest blue tones and wearing black gloves, effective in arm drills against a brightly lighted drop of orange and yellow.

Preceding the stage program, a special memorial bit in tribute to Pavlowa was staged. Yasha Bunchuk going to the stage for a 'cello solo of the Saint-Saens classic, the chorus in funereal robes posing and a green spotlight moving about an otherwise empty stage as though following the Pavlowa pantomime. Idea graceful enough as a tribute, but why a depressing funeral suggestion at the start of a light entertainment?

Feature is M-G's "Bachelor Father" (Marion Davies), which brought 'em in for the start of the week. *Rush.*

ORIENTAL, CHICAGO

Chicago, Jan. 30.

They moved over Greta Garbo in "Inspiration" (M-G) from the Chicago and added a fairly entertaining stage show confected by Lou Lipstone and his colleagues. Flesh part is titled "Whirl of the World," featuring the sure-fire teams of Grace and Marie Eline and Chilton and Thomas. Stage end seemed to start off heavy handed. Lack of verve slowed up proceedings until the Eline girls romped on at the close of the first half. Then the merriment really started. Nothing particularly original about the hoke the sisters ladle out, but for style and pace they have the goods. Laughs were there and the sisters popped back for another and still funnier bit, winding up with their roisterous speakeasy item.

Chilton and Thomas came in for second applause honors. Two tap artists who snap through their routines flawlessly. Introduce a variation of Bill Robinson's staircase artifice, three elevated stools on a platform.

Dusty Roades, recently acquired m.c., started off the stage exhibit by appearing before an air port drop in aviator's regalia to vocalize about an airplane trip around the world. Lead to a Chinese number that brought the Ainsley Lambert Dancers into a not so forte display and introduced the [illegible] little Anna Chan[illegible] who did a couple of numbers, including an imitation of Helen Kane, to more than pleasing results.

Scotland represented through the skilled juggling of Sandy Lyle, whose comedy chatter helped. After a tap hurdle novelty on the part of Chilton, a Cuban scene gave Dusty Roades a chance to warble "Peanut Vender" and toss bags of peanuts to the front rows. And what a scramble by the flaps!

Second half of the show brought the band on stage before a none too brilliant background. Roades batoned the boys through a neat number and into a novelty megaphone bit. Art Kahn's deft piano soloing and Henri Keates' organ novelty, "Hat Hints," both struck hearty response.

Mickey Mouse cartoon and Fox news completed the fare.

ENRIGHT, PITT.

Pittsburgh, Jan. 30.

Neat little presentation this week which would have been twice as good minus at least one act to permit shorter running time. Unit runs 59 minutes. As is, however, fair enough.

This is Dick Powell's second week back here after a layoff due to illness. Last week was Powell's 100th session in Pittsburgh, and that's a run for anybody. Not a flashy performer. Just a steady, dependable kid who keeps his following and keeps adding a few as he goes along. Powell's also doing some commercial broadcasting over the burg's leading station, KDKA, and that's not hurting, either.

Opening is the usual line number followed by unbilled juve in an acrobatic dance. Then Madelyn Ward, also a fixture here, in pleasing song and dance. Smith and Rogers over on their eccentric hoofing. For a finish they change to regular garb to reveal themselves as a couple of good looking youngsters. Nice turn and clicked as it deserved to do. Powell hoked up a song and dance with tiny Dorothy Bushey, Enright's own personality girl. This pair can get away with anything here.

Joe and Willie Hale haven't varied their juggling turn in years, but Joe May and Dottie Oaks crocked 'em with their fresh chatter. One of the best of the flip cross-fire turns. Full stage for finish, with line girls swinging into neat military number.

Picture "Other Men's Women" (WB), Universal newsreel and Johnny Mitchell organlog. *Cohen.*

LOEW'S STATE L. A.

Los Angeles, Jan. 29.

Fanchon & Marco's "Love Letters" Idea is very ordinary Company as a whole acted like the theatre was a rehearsal hall. Clever opening number, Jeanne Devereaux and George Ward tap dancing behind a large letter, got the audience set for something which failed to follow.

Theatre added another stage offering in the Hollywood Hill Billies, local radio act (New Acts). Picture, "The Great Meadow" (Metro).

Unit has Will Aubrey, comic; Nelson and Knight, double; Mildred Stencil, toe dancer; Jim French's Airplane Girls, two trapese performers, and Miss Devereaux and Ward, utility. Sixteen girls in the line.

After the letter number, girls on for an ordinary Colonial routine. This was pepped up near the close by the toe dancing of Miss Stencil. Nelson and Knight next in a sailor and girl bit. Gags old enough to walk. Nelson, alone, in an eccentric dance and comedy lyric, was liked. Girl winds up the act with her fiddle.

A mail-man number, girls dressed as letter carriers, was the best of the chorus routines, with some fairly clever stuff tried. Carrying an empty beer box for a seat, Aubrey gagged a while and then tore into a ballad, accompanying himself on a guitar. As an encore he gave an imitation trombone solo. Got over and off on this.

Finale was started by Miss Devereaux and Ward telephoning—one on each side of the curtain. This last number had the girls on roller skates. The two trapezists performed above on a circling support, with dresses along airplane lines idea. Snappy finish.

LOS ANGELES

(New)

Los Angeles, Jan. 30.

Working on this new 2,000-seater almost until zero hour, the long-heralded world's premiere of Charles Chaplin's "City Lights" was delayed from New Year's Eve, when it was hoped the house would be ready, until tonight. As a theatre, the Los Angeles is in a class by itself, being more elaborate "below decks" than anything else seen in any other theatre. Its lower floors or lounges monopolize primary attention for distinction in theatre construction.

Above the lobby entrance, with its grand staircase to the mezzanine, is the usual cinematic gingerbread, as is the interior mural and other decorative work in the auditorium proper. This is relieved by a magnificent [illegible] embroidered curtain of extraordinary conception and calibre and a neon system of illuminating the aisles.

Lower floor is unique in construction in that it sacrifices some capacity for artistic comfort. Instead of the two or three major aisles, the orchestra has seven aisles. This is arranged by each section of seats being only six in number.

But it's the lounge which is the last gasp in comfort. Retiring rooms with series of individual vanity tables for the femmes, plus bootblack and other appurtenances for the males; the elaborate restaurant; the baby's playroom with uniformed nurse in attendance; the spacious lounge and fountain are among the highlights. Also unique is the miniature screen below with loud speaker, which reflects what is transpiring on the major screen upstairs so that those waiting below may leave the auditorium proper and not lose much of the sequence as it's picked up below on the smaller screen.

All the discomfort and bad handling of the premiere could not gainsay the unusualness of this H. L. Gumbiner theatre, which S. Charles Lee designed for him.

The premiere jam is elsewhere detailed in a news story. Calling out an even more brilliant audience than ever before, the milling mob on the outside was likewise swelled abnormally. Many gave up in disgust trying to fight through the peasants and sneaked in via the side doors or the stage entrance, which is what this reporter decided was the most practical means for entrance.

Whoever handled the press work unwisely forgot to include a souvenir program, as this occasion, of all times, merited such a booklet. The many novel features of the new L. A., for one thing, rated some sort of program.

"City Lights," Chaplin's silent, will not create any upheaval as regards sound. As a pantomimist, Chaplin is unique and extraordinary, and all that Conrad Nagel in a supplementary eulogy said about him will never be disputed. But to many it seemed that while this Chaplin is a wow and will clean up, there have been other and funnier Chaplins and, one felt, an absence of sound effect in certain sequences was a decided shortcoming.

House is scaled up to $1.50 for the reserved locations during the Chaplin run. Children at 25c. always, and a 75c. average scale.

In addition, Albert E. Short is the general musical director and also in charge of presentations, such as they are. He conducted an orchestra of 20 creditably in the "Patrie Overture," supplemented by the 15 Grenadiers, male singers, on stage. Usual national anthem introduced the proceedings.

The stage portion held a ballet, with Bonnie Emmerie and Bobby Burns dueting the special arrangement or Irving Berlin's "Little Things in Life." The presentation was quite mediocre and clashed with the general big-timeyness of the house and feature.

Premiere scale was $10. Chaplin picture is in indef on grind from 10 a.m. until midnight. Chaplin supposedly getting 50% of the gross. Gumbiner will revise the scale for the ensuing product. He has Fox and a lot of indies booked in. That stage show troupe and whoever is staging it are exceptionally inefficient. *Abel.*

BRANFORD, NEWARK

Newark, Jan. 31.

New policy at the Branford is not saving any money. With the Publix units kept, but cut to fit, an added number, this week Will Osborne and band and Wally Vernon to m. c., the outgo must be plenty. But a holdout by 1:30 indicates a neat take.

Osborne with his band uses 13 minutes. He limits his playing wisely to popular numbers, singing during them into some sort of amplifier resembling a mike with excellent results. Once while a trio from the band monopolize the amplifier and the leader varies with a rhinestone megaphone. Band of 11 is a smooth aggregation.

In one number three and then six line up with small megs to sing, but there is little other variety. But plenty of hokum in the last one, an imitation of a jazz band of 10 years ago.

Wally Vernon is a novelty. He is perhaps the first purely nut type of m. c. to show locally. And funny. He tells several long gags to introduce the unit, wearing a green coat with tails that drag. During the change he adds more, with Ray Bolger on for a moment. He convulses the crowd by interrupting the unit to take a bath clad in an exaggerated old-style bathing suit. His gesture as he prepares to get in the tub, his sensations as he tests the water and shrinks from sinking in, and his meticulous care to get clean and dry himself all have comic appeal. He doesn't sing, doesn't play anything and doesn't dance, and he is hardly handsome. His one fault is that he cannot always be understood from the rear of the house.

Unit, "Romantic Knights," looks as though it had been produced by the Shuberts. It has a male chorus of 14 in uniforms, singing a drinking song, and the rest of the costumes all resplendent. Whatever story may have been in the original is totally cut, so that it is all singing, dancing, and Ray Bolger. Latter is a favorite here and his dancing and clowning are funnier and better than ever. June Worth does some sensational acrobatic dancing, while Roy Cropper and Olga Steck do the heavy singing well. There are no girls besides the principals. With the feature, "The Right of Way," a cartoon short and a news reel, the show runs over two hours. *Austin.*

PARAMOUNT, L. A.

Los Angeles, Jan. 29.

Business a little off Thursday night at the first de luxe show. Current outlay is good but not outstanding. It's a question how much Gary Cooper will draw with "Fighting Caravans" (Par). On the stage is Earl Burtnett's orchestra, locally well known.

Burtnett's band (17) is opening the show where the orchestra overture would ordinarily be spotted. A skeleton unit later on, moulded into an atmospheric prolog for the feature, comprises the stage fare. It's different this week, considerably so, but entertaining.

Burtnett does 18 minutes with a nicely arranged program of pops plus with trios, singles and the whole gang doubling for vocal routines. Jack Partington brings the combination on in a novel manner with a strip of Neon lights across the footlights which throws a glare toward the audience, making it unnecessary to use curtains. Possibly the first time Neon lights have been used in this manner. Very effective for dark stage purposes.

Band got over nicely, as did the picture prolog. With Fred Evans' girls as atmospheric backing for covered wagon-mountain setting, specialties included a crack acrobatic dance by Marietta, rope-spinning routine by Don Cummings (too long), and musical vocal routines by the Lone Pine Rangers. Nicely staged and fast, but might have been just as effective with running time cut a little.

This week Oscar Baum, with his pit gang, and Con Maffie, at the organ, do a "Gallagher and Shean" routine, involving a contest between opera and pop music, plus special slides on screen. Paramount News and a Clara Bow trailer that got Clara a hand are the balance of the show. *Char.*

ROXY

New York, Jan. 30.

Just two stage items for the current week split by the newsreel. First is a tribute to the late Anna Pavlowa and the second carried the title of "Winter Gaieties." In addition the screen leader is "Seas Beneath" (Fox) and the orchestra is overturing with one of the "Hungarian Rhapsodies."

Pit crew, incidentally, is now back in numbers to where it was when the house first opened. Theatre claims 125 men on the disappearing platform. This total has been under 70 at various times. Show is running just five minutes short of two hours and a half with the feature usurping 98 minutes of the program.

Gesture to the late ballerina is a brief symbolical interlude to the strains of "The Swan." No action. Merely the appearance of the ballet corps from both sides in conventional ballet costume, but black, carrying scarves on their bowed heads. Motivation is toward a mid-stage shrine from behind which glows an amber beam of light at the finale. Vocal chorus is divided between the two upper side boxes while the entire presentation is under blue gelatins.

The larger stage conception reveals a good looking set, well lighted, as always, utilizing the entire stock company during its 23 minutes. Outstanding specialties are the routine by the Roxyettes and an adagio quartet, evidently the Audrey Depew foursome.

Physical tossing has got to be good to look like anything on this stage, but what it takes this act has got, and the applause signified as much. Salvo for the 32 girls in a modern routine also left no doubt as to the merit of conception and execution. Choristers were strikingly attired in short red skirts, black coats trimmed in white, and some sort of white tams. Lined up across the stage it's an effective flash backed by a pep unison routine unusually well delivered even for this expert outfit. Girls deserve heavy credit for the way they're working this week.

A double male octette made a vocal comedy try and died to the extent the item should have been eliminated after the first show. Otherwise, the presentation is in the customary vein.

Finale has eight files of four Roxyettes across the stage spaced by the ballet corps in seven files of three each. It shoves 53 girls down front and all working under white lights for an eye filling climax. Fox Tone News ran eight minutes on four clips, principal footage being devoted to Britain's conference on India held in St. James Palace.

Business fair Friday afternoon. *Sid.*

PARAMOUNT, N. Y.

New York, Jan. 31.

Stage show and picture, "Finn and Hattie" (Par) are but prelims to the current main bout, Maurice Chevalier (New Acts). The Frenchman, in the flesh, is alone on this stage before the traveler and a centerpiece "two," singing three songs and talking for 16 minutes and plenty salary.

The draw name, both as a draw and an act, marks the difference between an average and better- than-average amusement week at the Paramount for the rest of the show is ordinary.

Boris Petroff's "Vagabond Trails" is the stage unit, and while five good specialty turns are involved, it seemed marred by lack of co-ordination between the booking and staging departments. Supposed to be a gypsy idea, but it's more everything and anything else than gypsy. Adhering to the theme probably was considered unimportant, since the specialties could be relied on to supply sufficient entertainment, and that theory might be correct to a certain extent. Under such a plan, picture house audiences are supposedly incapable of thought or carelessness of the nature of the entertainment so long as they are entertained. Opposing argument is that much of the value of the acts involved was lost in the rather silly spotting. For gypsy effect, "Vagabond Trails" uses a trio of tap dancers, team of comedy acrobats, girl toe dancer, Brazilian girl wire walker and a Russian singing couple. It was abvious the audience remained cool while trying to figure out what three Times Square hoofers were doing in a gypsy camp. House warmed up much later than it probably would have under the proper circumstances.

Even the finale stage set departed from the original thought. Instead of carrying through on the gypsy motif this scene went decidedly Russian. Unit could have gone Russian at the start and stayed there, with the Kuznetzoff-Nicolini Trio its feature act anyway.

When the booking department can send in a brace of hoofers to change the pace for a polite singing unit and feel confident that nobody will mind, it's quite a sock for picture house audience tolerance.

With the toe dancing girl unprogrammed, who closed this unit, it was a case of dumb spotting. Apparently wanted was a fast [illegible]. She is a mile-a-minute twirler.

her toes, doing nothing else, and that makes for extremely awkward though speedy dancing. After all the time spent with production and solid material, this unit developed in its last two or three minutes into a toe dancing specialty, and there it remained. When a toe dancer who belongs in an early spot becomes an entire unit, with all preceding action tossed aside and forgotten, it places the value of the producer's services at a minimum. Petroff seemingly slighted his own work to put this unit over and sell it to the audience, but he guessed wrong, for "Vagabond Trails" accomplished neither.

In contrast to her customary vaude appearances, Miacahua, the Brazilian girl who walks and stunts on the wire without balance pole or parasol, was greatly enhanced. They helped her most in the costuming line, but the quickened pace of her wire routine also counted. It was this unit's best in the producing way. Miacahua was placed early, following the vocal chorus opening, and gave the show a snappy start.

Kuznetzoff-Nicolini Trio, out of the Russian nite clubs via vaude, had its routine split in two parts. Kuznetzoff is the big baritone whose delivery of "Black Eyes" remains the best. Nicolini is a soprano who can sing. Third member is a submerged fellow on the mandolin. Without its usual continuity the singing turn missed some natural power, though standing out.

Christy and Nelson, comedy across and a comparatively new team in that field, have already changed their material and for that deserve a compliment. They were around with the other routine for only about a year. Now the talk opening is different, without the gags being new, and the burlesque bit stuff has been rearranged. The comedy acrobatic competition, with so many teams now around, is keen. Material change denotes thought on their part and it won't hurt.

Ray, Realy and Roy are followers of King, King and King. After they warmed the mob up their strenuous though automatic break-a-leg stepping brought the usual results. A vocal chorus of 12 girls had special spots twice and otherwise filled in as background for the Kuznetzoff trio.

No band on the stage and no m. c. this week. Other current departures from the Par's customary program routine are absence of the organlog, with Jesse Crawford absent, and the pit overture. Par news is the only item besides Chevaliar, picture and stage unit. *Bige.*

HIPPODROME

(Continued from page 53)

so hot with a sight dancing routine.

Monroe Bros., two old timers, on their trampoline, combined plenty of comedy with some oke tricks. The toy horn with the rubber mouthpiece was a nifty bit of clowning, and one of the brothers' announcements grew funnier with each repetition.

Glenn and Jenkins are headlined. They were spotted late and worked like demons to get the Hip mob, but it was tough sledding for these two colored favs. Not until they pulled the cigaret gag did they get anywhere. They followed this blue one up with the salts gag and everything was okay.

Hecure orch this week plays for an overture a medley of songs from Radio pictures.

86TH STREET

Four-act layout with a comedy afterpiece on Owen McGiveney's act ("The Wager"). Ran a little over an hour. House cold at the opening but warmed up quickly enough. Tom Patricola featured on stage.

Spotting of turns not all that could be desired. Used an orchestra to open and though the outfit was plenty hot, took the house a while to steam up to it. Rimacs' Orchestra (New Acts) was the outfit. A Cuban aggregation, with more dancing than the usual band act of its sort, and with the dances of a different nature.

Talent and Merit in the deuce, fair. As usual Bill Talent's juggling of plates and the egg stands out. Talk not hot. Flo Merit also interpolates a few songs with a strong pair of pipes but of not much quality.

Owen McGiveney's quick-change act, using a skit from Dickens' "Bill Sykes" as the subject, got a big hand. McGiveney plays five parts, now making his changes in view of the audience. Plenty fast. Protean actor shows class acts of certain distinction can find vaude good hunting grounds.

Tom Patricola and the Pearl Twins drew a number of chuckles. Disappointment was in Patricola's shortage of dancing numbers, sticking to verbal comedy and letting the girls have the spotlight for the majority of the dance numbers. Patricola gives 'em a taste of his dancing ability in just one fast and furious number. It left the house wanting more. Pearls, shapely girls and showing plenty in abbreviated dress, good assists with song, dance and foiling.

F. N.'s "The Lash," feature. Good house for the first show Saturday.

PALACE, CHICAGO

Chicago, Jan. 31.

They'll have to do better. A setup that reads slick but fails to click. Trixie Friganza has to carry the burden and the screen attraction, "Once a Sinner" (FN), a pinker.

Opening brought Baker, Dove and Allen, who tried with a pretty neat line of Indian club jugging and sometimes funny chatter. But to no avail. Three of Brown next to strut their fast moving routine of simple and intricate taps, but the sendoff for the deucer was even less liberal. A smartly dressed and put together turn of its type, but in need of a more exciting finish.

Miss Friganza, next-to-shut, dashed into things with a will but found the going hard until the middle of her patter after which the chortles came thick and fast.

Jerry and her Baby Grands injected heaps of glamor and tunefulness, scoring a goodly modicum of plaudits with their medley of jazz and ballad bits of past and recent vintage to the accompaniment of a trailer from the booth. But their closing number seemed to take the edge off a possibly enthusiastic exit.

Milton Berle, closing, whipped the folks into some real gales, easily selling himself from the start and putting his Eight (girl) stooges through a speedy potpourri of precision steps, songs and general clowning.

58TH STREET

Primo Carnera, the large Italian aspirant for the world's pugilistic heavyweight crown, is the big shot here this half. He came direct from the Hip, where he packed the huge 6th avenue house to the four walls. They were not out in riot numbers at the 58th. Many spots were wide open upstairs, in the loges and balcony, while downstairs was the usual normal night biz. He pulled enough Italians in to make it easier for the Gomez Trio (New Acts), a typical European dancing act with a Spanish flavor.

This leaning tower of beef is a questionable entertainer. He has no act, but to Bert Walton, a standard single comic, should go the credit for molding nothing into something that held interest all the way. Curiosity brought them in, and it was up to Walton to send them away satisfied. He did.

Carnera might have been a better attraction if the N. Y. boxing commish would have permitted him to smack a few sparring partners around. As is, all the folks out front saw was a big lob of a guy moving around the ring, showing off some muscles and chasing a colored boy around the ring with a punching apparatus. Very mild for the men who came to see something that would give them the yes or no on the big gorgonzola.

George Burns and Gracie Allen were wasted on this show. A most clever couple who did get laughs, but nothing compared to usual. The Carnera magnet, which drew in a flock of foreign replacements of the regular 58th crowd, was probably responsible for the hard sledding this honey man and woman double had. Should have been switched.

Gaudsmith Bros. and their two poodles were eye hoke for this gang and cleaned up. This act has played everything many times over, and always seems fresh and new. The dogs show almost human intelligence and seem to enjoy every minute of the roughhouse.

Ada Brown, a personality plus colored woman, sang a few songs in her own style that grew on the mob. Her pianist, man, whips the keys to death but makes a mistake trying to sing. Miss Brown kicked a good-sized hit for herself and encored with a number from "Brown Buddies."

Vaude ran an hour. "The Lash" (FN), feature.

JEFFERSON

What a tough mob here Monday night. The 2nd avenue wiseboys sat high in the second balcony and voiced their appreciation or dislike freely. With such a mob like this there wasn't a chance for a class act. Unluckily one of that type, Fowler and Tamara, exponents of the finer dances, had to suffer. The shelf wolves went after the flimsy dress Miss Fowler wore in one of her numbers and the Spanish shimmy of her femme assist during "Peanut Vendor."

More than 90 minutes of vaude with F. N.'s "The Lash," feature, to a well filled house.

Mme. Everest's Monkeys opened. Act is much smoother and better presented than when it first was around. Monks work better and Mme. Everest has added a few new bits which help. Barsoni and Kharum, piano and song team deuced. If Barsoni would relax the act would be much better. Uses many gestures and eyelid flutterings. Kharum's announcement that "Barsoni," who does not speak any English, would sing "Old Man River" was a peach as an innocent gag.

Nixon and Sands, mixed comedy duo, made an oke pair. Girl plays Spanish and straights for the boy. Latter delivers nicely and gets results. Mainly comedy patter with a few songs and dances included. Harry Holmes with his low hoke had the mob in his palm.

Fowler and Tamara followed. Pair have a nicely mounted act, and are themselves as graceful exponents of tango and ballroom dances as ever. String orchestra assists. Also another girl for one number.

Art Henry and Company did well. Girl lends good support as foil and with dances.

Charles Sayton and partner rounded out. Showmanly presented acrobatic and contortion act. Both boys display unusual strength. Contortionist is remarkable.

81ST STREET

It's been a long, hard battle getting the 81st moving to where the mats mean more than a rehearsal for the acts. On the screen the first half Richard Barthelmess in "The Lash" (FN).

Vaude section was upheld by Dr. Rockwell. Rockwell never disappoints. He's a natural for vaude, and R-K-O looking for an m. c. who doesn't have to worry about contribs sending in wisecracks and puns, has a rock-ribbed comedy gem in this spieler. Whether it is monologing vocal clowning during the dancing turn of the Meredithe, which tacks on his monolog in one" it all carries a sock.

Rockwell with his rocking-chair, followed by his display of a "skeleton" with the ribs made of clothes hangers, reels off his talk routine that gets funnier as it goes along. Same type act, to be sure, Rockwell did before, but modernized, especially on the form shown by the Meredithe. They have decidedly more class than several years ago.

Opening the show was Harry Holbrook and his 15 singing "soldiers" from the "Sons o' Guns" musical. A bit of m.c. atmos is added by the appearance of Mlle. Troya, who sings and otherwise adds some Frenchy stuff. Pretty hard to attempt a full musical comedy sweep—songs, ensemble, dances, comedy and the rest—in the short time that vaude allots. This mitigates against the Holbrook act, with the combined vocal work the saving grace. It has a certain amount of animation, and putting 15 men into a combined vocal routine is a little out of the ordinary for vaude.

Kennedy Sisters, Jean and Hazel, followed the Holbrook turn. Girls are working much along the lines when first around. They have the ginger and individual stepping ability, yet their routine does not seem set for strongest results.

With little comedy up ahead it was a cinch for the Doctor. *Mark.*

Senate Will Return To Vaudfilm Schedule

Chicago, Feb. 3.

For the first time in three years Publix-B. & K. is ready to return to an established vaude policy. First house contemplated for vaudfilm is the westside Senate, with reports that acts go in to stay within the month.

Publix has been dickering with the unions, and an agreement is understood to have been reached. The Senate has recently clicked heavily with its one day vaude special.

Whiskers Disguise

(Continued from page 1)

as they can so casting directors may mistake them for foreigners.

Many foreign players who have lived in Hollywood for years are dropping their American ways and reverting to European and Mexican types. Men go for long sideburns, oily complexions and a heavy accent. Femmes also try the Continental stuff, wear old-fashioned clothes and ask dumb questions.

Casting directors seeking foreigners fresh from overseas, minus any mannerisms known the world over as Hollywood's, are sometimes taken in by the accent bunch.

ALBANY VAUDE

Proctor's (R-K-O) Albany, N. Y., goes back to vaude shows, starting Feb. 14 on a split. No Sunday shows.

House has been without vaude for months due to business conditions of the town, which have improved. House goes on Harry Kalcheim's books.

Drops Vaude Again

Rialto theatre, Glens Falls, N. Y., dropped vaude shows Jan. 31. Will continue with straight pictures.

Vaude has been supplied on and off for 10 years at this house by John Coutts.

$2 Names

Small time vaude player has been buying acts on specs and getting them for one day dates as low as $8.

House owner hollered, saying: "Give me names." But the booker said it would cost more. So the theatre manager replied:

"All right, spend another $2."

Two Boys And--

(Continued from page 48)

the show and give her the routine about never falling for anyone before, and gettin tired of spending my dough on myself. You know the line. Well I'd be all set to go when I'd get a load of some married couple on the bill and see how they fight and argue and that would knock the marriage outta my head. No sir, I like to play around, but I'm not takin' any marriage bows.

You're right, Ernie. If I had to do it over again I wouldn't. Aggie was swell looking when I first met her. I was just a punk kid. It was puppy love with me and I'm tellin you Ernie puppy love makes a guy lead a dog's life.

Hey, that's a good gag. Maybe we can find a spot for it in the act. Speaking about the act this is the building that Mackin is in.

Oh that's that author. Let's have a talk with him.

Hello, Mr. Mackin. I'm Mr. Frank and this is my partner Ernest. You may remember hearing of me, I'm Frank from Frank and Franker. I did an act for years with the wife. Ernest here has been in presentations and flash acts. We are a new combination. We broke in an act a coupla weeks ago, an act we wrote ourselves and it went over great, but there's a few weak spots, so we thought maybe we could use a few more good wheezes.

Not Much to Do

Yeh, Mr. Mackin. We don't need very much, we don't want you to write us a whole act, cause we got the ideas and jokes. All you gotta do is to write us a great opening and a few gags, then a coupla niftys after my single specialty, a few more wheezes and a finish gag—you know that will take us off with a wow. That's all we really need.

But they all must be wows, no snickers or giggles. What we want is hollys. About 10 minutes of good talk and we're set. Now how much would you charge for that?

What! Five hundred smackers down and 10% of our salary every week? And you won't write for us until you see us work. Say, that's kinda steep isn't it? Remember we got everything in the act ourselves and all we're asking from you is 10 minutes. And we can give you plenty of advertising. We had an idea of putting out a lotta blotters with our names on 'em and the name of the act and who it's by. That wouldn't hurt you any either.

Deposit Chill

How about your writing us the stuff and let us try it out and if it's only good we will pay you outta what we get?

A deposit before you start to put pencil to paper? Well, to tell you the truth, me and Ernie haven't got much ready cash right now cause we just started, but we're regular guys and if your stuff is good and we can get anywheres with it why we'll even give you more than you ask.

You can't do it that way, eh? Sure I know you gotta make a living and get paid for your time. Well, we'll think it over and let you know in a coupla days. Have you got a card with your phone number and address? Thanks. So long, glad we met you anyway.

Can you beat that guy? He don't want much for an act only your left eye and a part of a leg. Say if I had 500 bucks I could write an act myself. We better half sole and heel the act ourselves and it'll be better than what these writers can do. Let's go to the Palace this afternoon and hear what they're doing over there.

The trouble with the Palace gags are that you can't use 'em any other place. Either they're too nifty or they're too dirty.

Well, it'll give us an idea what they're booking anyway.

Okay.

BLACKSTONE'S ROAD SHOW

Blackstone, m.c., now touring for Publix, will organize his own road show after he completes his Publix dates.

UNION AID AS MGR. EDUCATOR

Chicago, Feb. 3.

Understood that the musicians' unions throughout the country are prepared to assist vaude in its revival try by following the lead of the Chicago local in doing away entirely with the contract clause that demands a minimum number of men in the pit band.

Minimum clause in the local contract demanded at least four men, no matter how small the house or how many acts. But with that clause now out, houses playing occasional vaude are in some instances managing with only a piano.

But the houses which started out by taking full advantage of the elimination of the clause and run off their shows to only a piano accompaniment, have already learned that more and better music is needed. Even the smallest houses have at least added a drummer, while the larger spots have, of their own accord, raised the number of pit men to four and five.

RADIO PRELIM FOR 6 JERSEY ONE-NIGHTERS

To promote acts as novelty attractions instead of under the usual vaude cognomen, three vaude turns are being booked weekly into six New Jersey one night stand indie houses under the guise of radio attractions.

Bob K. London, indie agent, is booking the acts for Rahway, Arlington, Kearney, Rutherford, Lyndhurst and Irvington. Acts open at Rahway on Monday nights.

Sunday, the day previous to opening, each of the acts goes on station WBMS, Hackensack, New Jersey, doing about 20 minutes. Managers of the indie theatres promote the radio appearances but the acts are not paid by the station for the ether work.

These six indie theatres operate on straight picture policies weekly except for the one day on which they use the stage talent.

LOEW UNIT PLACEMENTS

Emil Boreo and Jack Benny Join, But Not Classed as MC's.

Loew unit bookers have obtained some standard names for forthcoming shows over their picture house route.

Emil Boreo joins "Knick Knacks" at Buffalo this week. Allan Rogers goes into Loew's Rochester, also this week, and is set for four weeks at that stand billed as an added attraction. Ted Claire joins the "Rolling Along" troupe at the Capitol, N. Y., Feb. 20.

Jack Benny is to be featured in "Bits of Wit," opening at the Capitol this Friday (7) and Fortunello and Cirillino join "Odds and Ends" replacing Walter Dare Wahl whose contract with Loew expires the middle of this month.

These individuals will not work as m. c's. as Loew is trying to eliminate that type of unit. At present m. c's. are out of the Capitol, Paradise and Valencia in New York, as also Jersey City, Washington, Baltimore and Pittsburgh. Columbus drops its m. c. Feb. 13, Cleveland the same date, and Rochester, Feb. 27.

According to Loew office, the move is permanent. Idea is that the shows now being sent over the circuit are sufficient unto themselves without resident interlocutors.

Ray Neal, at the Jersey City for months as m.c., will open with his own act for a tour of the circuit starting Feb. 14 at the Bay Ridge, Brooklyn.

CARNERA CRAVES WORK

Carnera played last (Tuesday) at the Franklin and plays one night at the Kenmore Feb. 6. These dates are in adition to his other appearances. Behemoth of smack tried to get the R-K-O bookers to double him on his final week. He even offered to triple but his request was turned down.

Joe Feinberg, who allied himself with the Joe Michaels office when Gene Kelly left, is again free lancing.

Variety Bills

NEXT WEEK (FEBRUARY 7)
THIS WEEK (JANUARY 31)

Numerals in connection with bills below indicate opening day of show, whether full or split week

R-K-O

NEW YORK CITY
Palace (7)
Dr Rockwell
The Merediths
Beatrice Joy
Phil Baker
(Three to fill)
(31)
P Sydell & Spotty
J Hackett Co
Dora Maughn
Helen Morgan

Hippodrome (7)
Bee Starr
Fields-Bell
Bursoni-Kharum
Walter Walters
Gaudsmith Bros
Noble Sissel Co
Hal Sherman
Wan Wan San Tr
(31)
Munroe Bros
Noreene & Jimmie

PAUL and NINO
GHEZZI
Now "Wann" a
PUBLIX TOUR
Placed by
LEDDY & SMITH

Phil Baker
J C Flippen
M Downey Co
Willie Mauss
Chester
1st half (7-10)
Chappelle & C'lton
Herb Williams
(Two to fill)
2nd half (11-13)
Achilles & Newman
Harry Fox
Small Bros & H'es
Evans & Mayer
2nd half (4-6)
P Kirkland Co
Violet Carlson
Joe Termini
Al B White Co
Coliseum
1st half (7-10)
Paletto
Ben Blue
(Three to fill)
2nd half (11-13)
Pickard's Synco'ts
Kitty Doner
Pop Cameron Co
(Two to fill)
2nd half (4-6)
Gomez 3
O'Brien & Hewitt
Helen Ford Co
Art Henry Co
Eddie Leonard Co
81st St.
1st half (7-10)
The Dakotas
Raynor Lehr
Withers Opr'y
Dora Maughn
2nd half (11-13)
Georgie Tapps Co
Aunt Jemima
Joe & P Michon
2nd half (4-6)
Achilles & Newman
Evans & Mayer
Kitty Doner
Harry Fox
Small Bros & H's
86th St.
1st half (7-10)
Leon Navarro
Ray & Harrison
Kitty Doner
Pop Cameron Co
2nd half (11-13)
Paletto
Earl Faber
Geo Carpentier
(Two to fill)
2nd half (4-6)
Large & Morgner
Stone & Lee
Berkoffs
Alexander & Olsen
Phil Cook
58th St.
1st half (7-10)
Olvera Bros
Marty May &
12 O'Clock Rev
2nd half (11-13)
P Rooney & P Jr
(Two to fill)
2nd half (4-6)
M Wilkins Co
Pressler & Klaiss
Gardine
Joe & P Michon

Al Moore Bd
Roy Gordon Co
Wilson Bros
Gym Jam Girls
Glenn & Jenkins
Stevens, Nelson, S's
Jefferson
1st half (7-10)
Al Moore Bd
Joe & Willie Hale
Geo Carpentier Co
F Richardson Co
2nd half (11-13)
Nash-Fatley
Harmon-Sands
Otto Gray & C'boys
Billy & Elsa Newell
Eddie Fardo Co
2nd half (4-6)
Chandler & Clem'ss
Packard-Dodge
Bobby Joyce Co
Weston-Lyons
Pilcer-Douglas
Nick Lucas
Gaudsmith Bros
Royal
1st half (7-10)
Hyatt Kenny & C'y
Rick & Snyder
Billy & E Newell
Paul Decker Co
Eddie Pardo Co
2nd half (11-13)
Tom Swift Co
Fulmer & Wayne
Glenn & Jankins
2nd half (4-6)
Gaudsmith Dogs
Barsoni & Kharum
Miller & Peterson
Elton Rich & Girls
Harmon & Sands
Gardner & Dunham
BROOKLYN, N. Y.
Albee (7)
Zastro & White
Cardini
Leavitt & L'kwood
Charles Foy
(One to fill)
(31)
Chapelle & Carlton
Giersdorf Sis
Chas Withers Co
Jim McWilliams
Carl Shaw Co
Flushing
1st half (7-10)
Giersdorf Sis
Stone & Lee
Carl Shaw
(Two to fill)
2nd half (11-13)
Ray & Harrison
Delmar's Revels
(Two to fill)
2nd half (4-6)
Tinova & Balkoff
Alene & Evans
Naomi Morton Co
Adele Rowland
Pop Cameron Co
Kenmore
1st half (7-10)
Geo Tapps & Girls
Aunt Jemima
Joe & P Michon
2nd half (11-13)
The Dakotas
Raynor Lehr

JACK POWELL
Does Not
Stop Shows
He Keeps Them
GOING
4 Further Particulars
See LEDDY & SMITH

Tom Christian Bd
Fordham
1st half (7-10)
H Foster Welch
Tom Patricola
Miss Patricola
(One to fill)
2nd half (11-13)
Giersdorf Sis
Naomi Morton Co
Billy Gleason
(Two to fill)
2nd half (4-6)
Sawyer & Eddy
Ada Brown
Burns & Allen
Tom Monahan Co
Harry Hershfield
Franklin
1st half (7-10)
Everest's Monks
Cookie Bowes
Green & Bess
Medley & Dupree
Rose Reis Rev
Sammy Cohen
2nd half (11-13)
Bruno Weiss 3
Hollywood 4
Bernard & Gray
Hollywood P'ches
Burns & Allen
2nd half (4-6)
Reed Bros
Werner & Norton
Anthony & Ho'land
Leatrice Joy
Walter Walters Co
6 Franklins

Withers Opr'y
Dora Maughn
2nd half (4-6)
6 Candreva Bros
Kennedy Sis
Eddie Miller Co
Dr Rockwell
The Merediths
Madison
1st half (7-10)
Achilles & Newman
Harry Fox
Small Bros & H
Evans & Mayer
2nd half (11-13)
Chap'pelle & C'lton
Herb Williams
(Two to fill)
2nd half (4-6)
Irene Vermillion
Yorke & Marks
Bert Walton
Primo Carnera
AKRON, OHIO
Palace (7)
The Tanzolas
Foster Fagan & C'
Edgar Bergen
Ken Murray Co
(31)
6 Lucky Boys
Carlena Diamond
Lewis & Moore
Barry & Whitledge
ATLANTA, GA.
Keith's (7)
Sandy Lang
Honey Boys
Randall & Watson

Bob Robison
(31)
Dezso Retter
Carleton & Ballew
Count Bernivici
BOSTON
Keith's (7)
Enos Frazere
David Barnum Co
Allen & Canfield
Stanley Twins Co
Rae Samuels
(31)
Doris Girton Co
Wilson Kepple & B
Senna & Dean
Zelda Santley
Chas Foy Co
BUFFALO
Hippodrome (7)
LaTour 3
Pall Mall
Chaney & Fox
Brooks & Rush
F & M Britton
(31)
Bob Ripa
Reynolds & White
Millard & Marlin
RKO Discoveries
Tommy Wonder
Bob Murphy
CEDAR R'DS, IA.
Iowa
1st half (8-10)
The Andresens
Eva Mandel
Polly's Cellar
2nd half (11-14)
Jones & Rea
Southern Gaieties
(One to fill)
CHARLOTTE, N.C.
Keith's (7)
Dezso Retter
Carleton & Ballew
Count Bernivici
(31)
Larimer & Hudson
Jean Carr
Wilton & Weber
Seeley & Fields
CHICAGO, ILL.
Palace (7)
4 Aces & Queen
Broadus Earle
Ann Suter
Vanessi Co
Bob Hope & Antics
(31)
Baker Dove & Al'n
3 Shades Brown
Trixie Friganza
Jerry Co
Milton Berle Co
CINCINNATI, O.
Keith's (7)
Lois Tores Co
Phil Rich Co
Living Jewels
Marion Sunshine
Larry Rich Co
(31)
4 Aces & Queen
Bayes & Speck
Ann Suter
Vanessi Co
Bob Hope Co
CLEVELAND, O.
Palace (7)
Baker Dove & Al'n
3 Shades of Brown
Bronson's Com'd's
Milton Berle Co
(31)
Kanazawa Japs
Frank Convins
Carrying On
Yorke & Johnson
Chic Sale
105th St. (7)
Homer Romaine
Major Sharp & M'
Nat Mills & Bobby
Dave Apollon
(31)
The Tanzolas
Foster Fagan & C
Edgar Bergen
Ken Murray Co
DAVENPORT, IA.
Orpheum
1st half (8-10)
Hank The Mule
Hooper & Gatchett
White & Manning
2nd half (11-14)
The Andresens
Eva Mandel
Polly's Cellar
DALLAS, TEXAS
Keith's (7)
A & Gertie Falls
Rome & Dunn
Verchelle Sis
Joe Marks
(31)
Kitaros
Eva Clark
Jack & K Spangler
Jack Osterman
DES MOINES, IA.
Orpheum
1st half (8-10)
Southern Gaities
Don Galvin
Jones & Rea
2nd half (11-14)
4 Beaux & A Belle
Barbarina Co
Debell & Ruff
Don Galvin
FT. WORTH TEX.
Keith's (7)
Meyers Lubow & R
Raymond Baird
Roy Sedley
(31)
A & Gertie Falls
Rome & Dunn
Vercelle Sis
Joe Marks
G. RAPIDS, MICH.
Regent
1st half (8-10)
Harry F Conley Co
(Three to fill)
2nd half (11-14)
The Wranglers
Depace
Ada Gordon Co
(One to fill)
HOUSTON, TEXAS
Keith's (7)
Paul Remos
O'Dunn & Day
Bomby Co
(31)
4 Peaches & J
Johnny Hyman
Joe Howard
McLallen & Sarah
IND'APOLIS, IND.
Lyric (7)
Dawn Sis
Lepaul
Yorke & Johnson
Irene Rich Co
Joyner & Foster
Kanazawa Japs
KANSAS CITY
Mainstreet (7)
Harum & Scarum

Ruth Ford
The Ingenues
(31)
Worthy & T'mpson
Jack Usher Co
Peter Higgins
Colleano Fam
LINCOLN, NEB.
Stuart (9)
Worthy & Th'pson
Swor & Clifford
LOS ANG'L'S, CAL.
Keith's (7)
4 Covans
Jimmy Lucas
Frances White
Roscoe Ates
(31)
The Agemos
Victor Oliver
Irving Edwards
20th Cent Rev
MADISON, WIS.
Orpheum
1st half (8-10)
Ted & Al Waldman
Burke & Durkin
(One to fill)
2nd half (11-14)
F Moore & RKO 4
Ruth Petty
Markell & Fawn
Johnny Perkins
MEMPHIS, TENN.
Orpheum (6)
A & S Lamont Co
Maddox & Clark
R Huling & Charlie
MILWAUK'E, WIS.
Riverside (7)
Cordon's Dogs
Ardine & Tyrell
A Robbins
2 Black Crows
(One to fill)
MT. VERNON, N.Y.
Keith's
1st half (7-10)
Ada Kaufman Co
(Others to fill)
2nd half (11-13)
Ada Kaufman Ens
(Others to fill)
2nd half (4-6)
Ada Kaufman Ens
McCormick-Swan-L
Ross-Costello
Sid Page Co
Brian McDonald
NASHVIL'E, TEN'.
Princess (6)
Vogues of 1931
Jo & Mo
Nat Haines Co
Labelle Pola
NEWARK, N. J.
Keith's (7)
Armanette
Wm Edmonds Co
Charles Melson
Phil Cook
(One to fill)
(31)
Silver Freed 4
Francis & Wally
Eddie Pardo
Moonbeams
Charles Melson
Chas & Coots
J Fred Coots
N. ORLEANS, LA.
Keith's (7)
4 Peaches & J
Johnny Hyman
Joe Howard
McLallen & Sarah
(31)
Sandy Lang
Honey Boys
Randall & Watson
Bob Robison
OAKLAND, CAL.
Orpheum (7)
Hap Hazard
Frank DeVoe
Joe Besser Co
Ross Wyse Jr
(31)
4 Covans
Jimmie Lucas
Frances White
Roscoe Ates
OKLA. CY., OKLA.
Keith's (7)
Ford & Price
Don Zelaya
Keller Sis & L
Buster & J West
(31)
Meyers Lubow & R
Raymond Baird
Loring Smith Co
Roy Sedley
OMAHA, NEB.
Orpheum (7)
Chris Charlton
Rita Gould
N Lockford Co
Britt Wood
(31)
Harum & Scarum
Ruth Ford
The Ingenues
PATERSON, N.J.
Keith's
1st half (7-10)
Harmon & Sands
Watson & Morton
Glenn & Jenkins
2nd half (11-13)
Olvera Bros
Medley & Dupree
Casa Lehn Co
Frank Richardson
2nd half (4-6)
Roth & Shay
Mike Ames
Tom Patricola
Harington & Green
Land of Clowns
PORTLAND, ORE.
Orpheum (7)
Liazeed-Demnati
Clifford & Marlon
Tracey & Hay
Pat Henning
(31)
Falls, Reading & B
Wilton Sis
Jarvis & Harrison
Johnny Burke
ROCHESTER
Palace (7)
James Evans Co
Donovan Girls & B
Weaver Bros & E'y
Home Folks
(31)
Homer Romaine
Major Sharp & M
Mills & Bobby
Dave Apollon Co
ROCKFORD, ILL.
Palace
1st half (8-10)
Billy Wheeler Co
Jean Darling
Burns & Kissen
(One to fill)
2nd half (11-14)
Ted & Al Waldman
Burke & Durkin
(Two to fill)

S'LT LAKE, UTAH
Orpheum (7)
Wilfred Du Bois
Lubin, Larry & A
An Impromptu Rev
Hal Jerome
(31)
Chris Charlton
Rita Gould
Naro Lockford Co
Britt Wood
S. ANTONIO, TEX.
Keith's (7)
Kitaros
Jack Osterman
Jack & K Spangler
(31)
Paul Remos
O'Dunn & Day
Bomby Co
Joe Young
SAN FRANCISCO
Golden Gate (7)
Mann, Brad & VanA
Bobbie May
Yorke & King
(31)
Hap Hazard
Frank DeVoe
Joe Besser Co
Ross Wyse Jr
SCH'N'TADY, N. Y.
Keith's
1st half (7-10)
Ann Boland Co
Francis-Wally
J Wong & P'k'd Co
Barry-Lancaster
2nd hal f(11-13)
Frank Wilson
Davis & LaRue
Danny Duncan Co
Alexander-Olsen
2nd half (4-6)
Frances & LaPelle
Fields-Bell
Marty May
12 O'Clock Rev
SEATTLE, WASH.
New Orpheum (7)
The Kikutas
Joe Browning
Gallo & Tison
(31)
Olympia P Winners
Murray & Allan
Jane & Kath Lee
Al K Hall
SIOUX CITY, IA.
Orpheum
1st half (7-9)
Barbarina & Pal
4 Beaux & A Belle
Geo Givot
Debell & Ruff
SO. BEND, IND.
Palace
1st half (8-10)
Peggy Moore Co
Ruth Petty
Markel & Fawn
Johnny Perkins
2nd half (11-14)
Harry J Conley Co
(Three to fill)
ST. LOUIS, MO.
Keith's (7)
Baby Rose Marie
Jack Usher Co
Peter Higgins
Colleano Fam
(31)
Ralph Olsen Co
Jack Major
Norton & Haley
The Purple East
Moran & Mack
ST. PAUL, MINN.
Orpheum (7)
Bert Nagle Co
DeVito & Denny

Millard & Marlin
RKO Discoveries
Tommy Wonder
Bob Murphy
(31)
Don Valerio Co
Gracie Barry
Joe Phillips Co
Babe Egan Co
Sunshine Sammy
TRENTON, N. J.
Keith's (7)
Large & Morgner
Pressler & Klaiss
Rene Riano Co
Bert Walton
(31)
DePace Co
Penio & Soho
Medley & Dupree
Wan Wan San Tr
TROY, N. Y.
Keith's
1st half (7-10)
Frankie Wilson
Davis-LaRue
Danny Duncan Co
2nd half (11-13)
K T Kuma
Gracie Barry
Francis-Wally
2nd half (4-6)
Evans & Wolfe
Wm Edmunds
Tyler Mason
Pasquali Bros
TULSA, OKLA.
Keith's (7)
Ralph Olsen
Jack Major
Norton & Haley
Purple East
(31)
Don Zelaya
Buster & J West
Keller Sis & Lynch
Ford & Price
UNION HILL, N.J.
Keith's
1st half (7-10)
I. McGrath & Adair
Clyde Hagar
Chinese Collegians
2nd half (11-13)
Hartley & Alvarez
Karyl Norman
Sammy Cohen
2nd half (4-6)
Everests' Monks
2 Blossoms
Miss Patricola
Harry Holbrook Co
VANCOUVER, B.C.
Keith's (7)
5 Jewels
Roxy LaRocca
Ann Seymour
Diamond Boys
(31)
3 Lordons
Melino & Davis
Gallo & Tison
Joe Browning
W. PLAINS, N. Y.
Keith's
1st half (7-10)
Ada Kaufman Ens
(Others to fill)
2nd half (11-13)
Ada Kaufman Girls
(Others to fill)
2nd half (4-6)
Ada Kaufman Girls
Van Cello & Mary
Gregory & R'mond
Chamberlain-Earle
Ted Cookie
WINNIPEG, CAN.
Keith's (7)
N Arnaut & Bros

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 BROADWAY
This week: Caryl Norman; Lost Souls

Joseph Regan
4 Ortons
(31)
N Arnaut & Bros
Fritz & J Hubert
T & R Romaine
Georgie Price
SYRACUSE, N. Y.
Keith's (7)
Paul Kirkland
Joe Termini
White & Morton
(31)
James Evans & Co
Donovan Girls & B
Weaver Bros & E'y
Home Folks
TACOMA, WASH.
Keith's (7)
Olympia P Winners
Jane & Kath Lee
Al K Hall
(31)
Liazeed-Demnati
Clifford & Marion
Tracey & Hay
Pat Henning
TOLEDO, OHIO
Keith's (7)
6 Lucky Boys
Carlena Diamond
Lewis & Moore
Barry & Whitledge
(31)
Gordon's Dogs
Berkes & Wallace
Ardine & Tyrell
A Robbins
TORONTO, CAN.
Imperial (7)
Bob Ripa
Reynolds & White

Fritz & J Hubert
Tom & R Romaine
Georgia Price
(31)
Gilbert Bros
Jean Boydell
Art Frank Co
YONKERS, N. Y.
Keith's
1st half (7-10)
3 Rickfords
Nixon & Sans
Tyler Mason
Marion Wilkins
Eddie Borden Co
2nd half (11-13)
Geo Herman
Empire City 4
Watson & Morton
Stone & Lee
Chinese Collegians
2nd half (4-6)
Ora
Rick & Snyder
Hartley & Alvarez
Ann Boland Co
Eddie White
Roy Cummings
Enrico & Novello
YOUNGSTOWN, O.
Keith's (7)
7 Gordonians
Sunkist Ed Nelson
(Two to fill)
(31)
LaTour 3
Pall Mall
Chaney & Fox
Brooks & Rush
Frank & M Britton

Loew

NEW YORK CITY
Boulevard
1st half (7-10)
Monroe & Adams
Francis Renault
Chain & Conroy
T Monohan Co
2d half (11-13)
Jungleland
4 Lifebuoys
Boz Snyder Co
Demarest & Nelson
Harmoniettes
Capitol (7)
Jack Benny
Evelyn Wilson
Billy Rolls
Mae Marsh
A Duval
Lincoln Sq.
1st half (7-10)
Harriet Naurot Co
Clark Morrell
Roy D'Arcy Co
Barry & Lancaster
Hlyd Peaches Rev
2d half (11-13)
Martin & Martin
Lauren & La Dare
Hilton & Garon
Alexander & Santos
(One to fill)
National
1st half (7-10)
Hubert Dyer Co
Howard Quigley Co
Chas DeHaven's Co
Alexander & Santos
2d half (11-13)
Will Morris
Rita White Co
Jack & Ruth Hayes

Chain & Conroy
Lee Twins Co
Orpheum
1st half (7-10)
Gautier's Toy Shop
Cole Bros
Wilson Bros
Bryant Rains Co
(One to fill)
2d half (11-13)
3 Orantos
Evans & Wolf
Francis Renault
Mitchell & Durante
Maude Smith Co
Paradise (7)
Slim Timblin Co
J & H Mack
Aber Twins
Carlos Petersen
Wesley Boynton
State (7)
Max Co
M & A Skelly
Puck & White
Ann Pritchard Co
(One to fill)
BROOKLYN
Gates Ave.
1st half (7-10)
Monge Tr
Brice & Hurd
Hilton & Garon
Marcellus Dancers
2d half (11-13)
Laddie La Mont
Hale & Goudall
Freddy Craig Jr
Masters & Gautier
Carl Shaw Co
46th St.
1st half (7-10)

Picture Theatres

NEW YORK CITY
Capitol (30)
Slim Timblin
Aber Twins
J & H Mack
Carlos Peterson
Wesley Boynton
Hale Girls
'Bachelor Fathers'
Paramount (30)
'Vagabond Trails'
Kurznetsoff 3
Christy & Nelson
Miachua
Ray Realy & Roy
Gypsy Singers
Ted Mack
Maurice Chevalier
'Finn & Hattie'
Roxy (30)
'Winter Galeties'
Nina Poesy
Leonide Massine
Audrey Dupew 4
Nicholas Daks
George Kidden
Val Gueral
Felix Kolb
M Vodney
'Seas Beneath'
BROOKLYN, N. Y.
Fox (30)
Arthur Pat West
3 Jolly Tars
Scotty Weston
Polly Kramer
Treen
Wanda Allen
Moore & Moore
Curtis Coley
Johnny Jones
Rena & Rathburn
Ken Gatewood
Doyle 4
'Men on Call'
Paramount (30)
'Illustrations'
Duke Ellington Co
Chas Davis Co
Edna Sanin
Elera Hoffman
Frank Gaby Co
Stanley Bros
Foster Co
'Finn & Hattie'
CHICAGO, ILL.
Chicago (6)
'Smile Awhile'
Al Evans Bd
Ferry Corwey
Sommers & Hunt
Kaye & Sayre
Johnny Bryant
Gamby Girls
'The Easiest Way'
Oriental (30)
'Whirl o' the W'rld'
Mark Fisher Bd
Chilton & Thomas
G & M Eline
Anna Chang
Lambert Ballet
Paradise (6)
'Hello Paul'
Paul Ash Bd
Wilbur Hall
3 Gobs
Banjo Buddy
M & B Reid
Eleanor Winton
Lambert Ballet
'Morocco'
Tivoli (6)
'Frankie's Frolics'
F Masters Bd
Ryan & Nobletta
3 Blue Steppers
3 Harmony Girls
Lambert Ballet
'Morocco'
Uptown (6)
'Whirl o' the World'
Mark Fisher Bd
Chilton & Thomas
G & M Eline
Anna Chang
Lambert Ballet
'Morocco'
CLEVELAND, O.
State (31)
'Mexicana'
Barto & Mann
Dorothy Berke
Leon Barte
Anita & Margo
Carita
'Royal Family'
BOSTON, MASS.
Keith-Albee (31)
'Upside Down B'ds'

Charlie Foy Co
West & Sinnott
Zelda Santley
Senna & Dean
Doris Girton Co
Wilsen Kepple & B
'The Royal Bed'
BUFFALO, N. Y.
Buffalo (31)
Ted Lewis
Jack Crawford
Hurst & Voigt
Les Ghezzis
4 Queens
Mae Joyce
Gamberelli Co
'No Limit'
Hippodrome (31)
Bob Murphy
Joe Daly Co
Bob Ripa
Millard & Marlin
Reynolds & White
'Fighting Caravans'
DETROIT, MICH.
'Of Man Rhythm'
Bob Nolan
Block & Sully
White & Stanley
Gould Ballet
'Painted Desert'
Fox (31)
'Seasons' U
Frank Melino Co
Lottie Loder
Ada Broadbent
Ted Ledford
'Men on Call'
Michigan (31)
'Land of Romance'
Charlie Crafts
'Inspiration'
MIN'POLIS, MINN.
Minnesota (7)
'Enchanted Forest'
Earle Lavere
Buster Shaver Co
Fred Byron
Mary Reade Co
NEWARK, N. J.
Branford (31)
Will Osborne
Wally Vernon
Ray Bolger
Olga Steck
June Worth
Roy Cropper
Student Prince Co
'Right of Way'
PHILADELPHIA
Earle (31)
Gene Dennis
Jay Mills
V & E Stanton
'Right of Way'
Mastbaum (31)
Irene Franklin
Teddy Joyce
Zastro & White
Burns & Kissen
Runaway 4
'Bachelor Father'
PITTSBURGH
Enright (31)
'Surprise Package'
Dick Powell
Joe Mac & Dottie
Smith & Rogers
J & W Hale
Dorothy Bushey
Madelyn Ward
'Oth'r Men's Wives'
Penn (31)
'Keep Moving'
Ted Claire
Chester Fredericks
Stan Kavanaugh
Emile & Romaine
Edith Griffith
Hale Girls
'Right to Love'
Stanley (31)
'F't'n of Melody'
Ed Lowry
Brennis F & M Bros
Gladys St John
Darlene Walders
Vale & Stewart
Foster Co
'Part Time Wife'
PROVIDENCE
Fay's (31)
Mangean's Inter'ls
Weber & Davis
Raynor Lehr Co
Lawton
11 Harmony Girls
'Truth About Y'uth'

Herbert G & V
Fred Craig Jr
Demarest & Nelson
(Two to fill)
2d half (11-13)
Hubert Dyer Co
Foy Foy & Foy
Miller & Lyles
Lane Osborn & C
(One to fill)
Metropolitan (7)
Lomas Tr
Rogers & Wynne
Solly Ward Co
Stuart & Lash
Cavaliers
Pitkin
1st half (7-10)
Sierak's Miracles
Sol Brilliant Co
Accordiana
Mitchell & Durante
(One to fill)
2d half (11-13)
Herbert G & V
Cole Bros
Earl Faber
Albertina Rasch Co
(One to fill)
Valencia (7)
Williams & Delan'y
Yvette Rugel
A & L Carr
Joyce Coles
Jones Prebble
BALTIMORE, MD.
Loew's (7)
Eileen Dougall Co
Bert Gordon Co
Wally Sharples Co
BAY RIDGE, L. I.
Loew's
1st half (7-10)
Frozini
Foy Foy & Foy
R'ymond & C'verl'y
Lee Twins Co
2d half (11-13)
Monge Tr
Hope Vernon
Calvin & Wood
Illy Farrell Co
Sailorettes
BOSTON
Loew's (7)
McDonald 3
George Lyons
Bob Albright Co
Moore Co
14 Bricktops
BUFFALO
Loew's (7)
Barto & Mann
Berke & Barte
Anita & Margo
Carita
Wesley Eddy
CLEVELAND, O.
Granada (7)
Jules Bledsoe
Walter Dare Wahl

Ivan Triesault
Little Charlie
Jimmy Ray
COLUMBUS, O.
Loew's (7)
Buddy Page
Emilie & Romaine
Stan Kavanaugh
Chester Fredericks
Edith Griffith
HOUSTON, TEX.
Loew's (7)
6 De Cardos
Dave Harris & F
Dave Harris Co
Bob Hall
JERSEY CITY
Loew's (7)
Benny Davis Co
LONDON (9)
Stanley & Kerns
George Beatty
Camping Out
MEMPHIS, TENN.
Loew's (7)
Crystal 3
Goss & Barrows
Senator Murphy
Gus Edwards' Co
MONTREAL, CAN.
Loew's (7)
6 Crackerjacks
Jerome Mann
Geo Fredericks Co
Chesleigh & Gibbs
Magic Fountain
NEWARK
Loew's (7)
Rubio Sis
Herbert Faye Co
Dick Henderson
Jack Sidney Co
N. ORLEANS, LA.
Loew's (7)
Conley 3
Lane & Freeman
Carney & Jean
P Emmerton's Co
PITTSBURGH, PA.
Loew's (7)
Gruber's Oddities
Jack Randall 6
Collins & Petersen
ROCHESTER, N.Y.
Loew's (7)
Phyllis Rae Co
Cosela & Verdi
Trado Twins
Allan Rogers
SYRACUSE, N. Y.
Loew's (7)
Buck & Bubbles
3 Queens
Franklyn D'Amore
Bobby Gillette
W'SHINGT'N, D. C.
Loew's (7)
Jans & Whalen
Rosette & Luttman
Toma Genaro
Betsy Reese

YONKERS, N. Y.
Loew's
1st half (7-10)
Paula & Al Blum
Ethel Pastor
Bozo Snyder Co
Billy Farrell Co

Harmoniettes
2d half (11-13)
Karoli Bros
Frozini
Leon & Dawn
Wilson Bros
Marcellus Dancers

Fanchon & Marco

NEW YORK CITY
Acedemy of Music
1st half (6-9)
"Gobs of Joy" I
Arthur "Pat" West
3 Jolly Tars
Scotty Weston
Dolly Kramer
Treen
Wanda Allen
Moore & Moore
Curtis Cooley
Johnny Jones
Rena & Rathburn
Ket Gatewood
Doyle Quadruplets
Audubon
2d half (10-12)
"Gobs of Joy" I
Arthur West
3 Jolly Tars
Scotty Weston
Dolly Kramer
Treen

3 Mayakos
Sensational Togo
Jack Lester
Sanami Co
Sunkist Beauties
NEW HAVEN, CT.
Palace (6)
'Fountain of Y'uth'
Lottie Mayer
Eddie Hanley Co
Frank Stever
B & J Crosby
Ed Cheney
Sunkist Co
OAKLAND, CAL.
Oakland (5)
"Vaude Echoes"
9 Allisons
Aerial Rooneys
B 'Uke' Henshaw
4 O'Connors
Pearl Huff
OKLA. CITY, OK.
Warner (4)

EDDIE STANLEY
Still waving that baton
But **MORE IMPORTANT LAFFS**
Getting those
Dir.: LEDDY & SMITH

Wanda Allen
Moore & Moore
Curtis Coley
Johnny Jones
Rena & Rathburn
Ken Gatewood
Doyle 4
ATLANTA, GA.
Fox (6)
"Jems & Jams" I
J & J McKenna
Will Cowan
Nee Wong
Jean McDonald
Jim Penman
Franklin & Astell
Sunkist Beauties
BRIDGEP'RT, CT.
Palace (6)
"New Yorker" I
Callahan & Jacks'n
Whitey Roberts
Marjorie Burke
Dorothy Bartosh
Phyllis DuBarry
Sunkist Beauties
BROOKLYN, N. Y.
Fox (6)
"Southern" I
Hatt & Herman
Jimmy Lyons
"Hot Chocolate"
Helen Warner
Joe Rose
16 Tinles
BUTTE, MONT.
Fox
1st half (6-8)
"Society Circus"
Harris Twins
Tabor & Greene
Betty Martin
Wooding's Half Pts
DETROIT, MICH.
Fox (6)
"Way Back When"
3 Bennett Bros
Charles Irwin
Jellybean Johnson
Max Hart
Madeline Du Val
Carla Torney Co
FRESNO, CALIF.
Wilson
1st half (5-7)
'Top of the World'
Jack Pepper
Fawn & Jardon
Russell & Johnson
Sunkist Beauties
Craft & McAuley
Jan & Jalna
Billie & Trixie
Lucille Vercon
George Sands
HARTFORD, CT.
Capitol (6)
'F't'n of Youth' U
Lottie Mayer
Eddie Hanley
Frank Stever
B & J Crosby
Ed Cheney
Sunkist Diving Co
H'LYWOOD, CAL.
Pantages (5)
"Headliners"
Mel Klee
Norman Thomas 5
Wells Wintrop & S

"Cadets" I
Born & Lawrence
John Dunn
Milee Sis
Orren & Monte
Mabel & Marcia
Wallin & Barnes
Sunkist Ens
PASADENA, CAL.
Colorado (5)
"Morocco"
Hadji Ali
Gaylene
Gayl Daro & Bert
Ali Ben Hassan Tr
Ferdina Co
Camel, Goats, etc
PHILADELPHIA
Fox (6)
"Wild & Woolly"
Kirk & Lawrence
Hart's Kenny Kids
Bud Carloll
Aussie & Czech
Ray Angwin
Bud Murray Girls
ST. LOUIS, MO.
Fox (6)
"Idea in Blue"
Renoff & Renova
Mitzi Mayfair
Harry Savoy Co
Webster & Marino
Paul Russell
Sunkist Beauties
PORTLAND, ORE.
Paramount (5)
"Topical Tunes"
Calgary Bros
Alexander Sis
Nides Marsh
B & E Burroff
Carroll & Thomas
Sunkist Beauties
SAN DIEGO, CAL.
Fox (5)
"Love Letters"
Will Aubrey
George Warde
Jeanne Devereaux
French Girls
S. FR'CISCO, CAL.
Warfield (5)
"Prosperity"
Lucille Page
Jack La Vier Co
Danny Beck
Sunkist Ens
SAN JOSE, CALIF.
California
2d half (8-11)
'Top o' the World'
Jack Pepper
Fawn & Jardon
Russell & Johnson
Craft & McCauley
Jan Jalna
Billie & Trixie
Lucille & Vercon
George Sands
Sunkist Beauties
SEATTLE, WASH.
Paramount (5)
"The Dance"
Everett Sanderson
Arnold Grazer
Lee Murray
Patsy Boland
Dave Robel

EXCLUSIVELY DESIGNED
GARMENTS FOR GENTLEMEN
BEN ROCKE
1632 B'way, at 50th St., N. Y. City

L'S ANG'L'S, CAL.
Loew's State (11)
"Golden West"
B & H Hutchins
Albertina Rasch Co
Chief Eagle Feath'r
Westerners 4
Jimmy Ames
Ben-Hur Ponies
LOUISVILLE, KY.
National (6)
"Victor Herbert" I
Buddy Howe
Walter Powell
Electric 2
Victor Herbert 3
Belcher Dancers
MILW'KEE, WIS.
Wisconsin (6)
"Espanola" U
J & H Griffith
Harry Vernon
Mayo & Caruso
May Packer
Abbey Green
M'N'POLIS, MINN.
Pantages (5)
"Moonlight Revels"
George Broadhurst
Charles Briggs
3 Melvin Bros
Freda Sullivan
Curry & Brown
Pierce & Lazelle
Sunkist Ens
N'G'RA F'LS, N. Y.
Strand (6)
"Enchantment" U
Jue Fong

SPR'G'F'LD, MASS.
Palace (6)
"U S Indian Bd" U
Chief Shannatona
Belia Donna
Brengk's Horse
TACOMA, WASH.
Broadway (5)
"Gondoliers"
The Romeros
J'gzlips Richardson
Moro & Yaconelli
Sunkist Beauties
UTICA, N. Y.
Avon (6)
"Enchantment" I
Jue Fong
3 Mayakos
Sensational Togo
Jack Lester
Sanami Co
Sunkist Beauties
W'SHING'N, D.C.
Fox (6)
"Modes of Hlywd"
Haline Francis
Shore & Moore
Royal Cascolgnes
Danny Joy
Walter Bradbury
12 Unison Girls
Hlyd Studio Models
W'RC'ST'R, MASS.
Palace (6)
"Doll Follies"
Les Klicks
LaSalle & Mack
Ramon & Virginia
Babe Sherman
Roy Loomis

(Continued on page 87)

Rebels Howl, Ambitious Hide Grins At "Lifetime's" Coast Premiere

By Abel Green

Hollywood, Feb. 3.

Hollywood went to the drama for the Coast premiere of "Once in a Lifetime," the satire on this community, and came away with mixed reactions. Surfeited by an abundance of laughter, the creme de la creme of Hollywood reacted in divers manners. The voting was:

(1) That while laugh-provoking, it was too bitter.

(2) That in being constructed for a flock of belly-laffs, it sacrificed authoritativeness.

(3) That while good theatre, it might have been even better had some of the studio inside been reproduced faithfully.

Indicating, of course, that if nothing else, "Once in a Lifetime," at the Mayfair, was agreed as being good entertainment. Many of the illustrous assemblage had seen it on Broadway.

Grauman Surprises

Sid Grauman's debut as a legit impresario was pleasantly surprising. Many insiders, especially those whom Grauman took into confidence on his casting problems, were frankly pessimistic. And while the Broadway playgoers may still find plenty to harp on, to the cinematic expatriates Broadway is another country. The Grauman production rates as the nearest approach to big league stuff that has been seen here for many years.

More interesting, of course, than the now w. k. theme of the Moss Hart-George S. Kaufman satire on Hollywood in its post-silent evolutions was the audience reaction. As a general thing the $5.50 first-nighters (most of them cash trade) were predisposedly amiable.

There was a mixed attitude as the play became a proposition of personalities. When very caustically written shafts popped up, the colony's sycophants controlled themselves a bit for fear of perhaps some unforeseen circumstances as regards themselves. It was all right getting into the spirit of it during the first act, where the vaudeville trio, on its uppers, visualizes in the birth of the talker a new market for their dubious talents. But as soon as the action shifted to Hollywood all the agents, jewelers, actors, writers and the like, sitting near or in line of vision to certain supervisors and studio execs, felt themselves behooved to control their mirth.

Perhaps that explained the many remarks heard between acts that they're coming back to see it again. Certain disgruntled actors of a type such as one juvenile, who was formerly with a major studio but let out, were positive in their approbation of the exaggerated and farcical take-off on Hollywood by Broadway playwrights.

Neglected Execs

Certain lines went into high, especially with such tid-bits as when the elegant maitre d'hotel explains to the tourists that "you get a smattering of First National and Pathe about 9:30, but you don't get United Artists until 10:15"; but for local consumption (probably Sid Grauman's idea), that was switched to "a smattering of Tiffany and Columbia," which was a local howl. This is part of the grand headwaiter's spiel as to how the stars prime their late arrivals.

Chatterer As Is

This was the only modification, however, with Marie Nordstrom's take-off on the champ local chiseling chatterer undisturbed. Grauman's personal friendship with the chatterer may explain it or may make it worse. The local reception of this was uproarious (a bit unflatteringly it seemed), and the chatterer in person evidenced a burn-up to her neighbors. The crack about calling her Beverly house Parwarmet, after the first syllables of its donors, and calling the 12 magnificent dogs after the executives of the company which donated them, almost raised the roof.

There were other niceties, not as local, which fell flatter than a platter, such as the reference to the Shuberts as a real-estate firm.

All in all, it was a typical Grauman opening with calciums such as no dramatic house on Broadway ever witnessed. Grauman even brought with him downtown to Hill and 12th the wax figure idea as lobby props for atmosphere. The turnout was characteristically Graumanesque in brilliance and importance, with that uncanny barometer of ne plus ultra Hollywoodian brilliancy—the autograph hounds—quickly establishing that. The boys and girls with the books and fountain pens clogged the sidewalks.

As a production the show is legit big-time. They rarely see that kind of a stage mounting out here. When the touring troupes with "big" names come in, it's a drab, shabby and shoddy thing that greets the eye.

$2.50 Top, "Daring"

Here, Hart and Robert B. Sinclair who staged jointly, have emulated the Broadway standard in its major characterization. If some of the casting was amiss, certain obvious qualifications explain this. Grauman is daring the dramatic gods with his $2.50 top scale. They are glad to get $1.50 out here.

They brought a number of people west from New York such as Aline MacMahon, Lou Sorin, Marie Nordstrom (the chatterer player), Hart Sinclair, the stage manager and co-stager, et al. but had to be satisfied with a flock of pretty- pretties for roles which called for real trouping.

That impossible stenographer, Miss Leighton, was probably a vague semblance of what she was east. Ditto the dumb-dora and profane "silent" stars, Phyllis Fontaine and Florabel Leigh. Mary Mulhern, ex-Follies girl (now Mrs. Jack Pickford) played the latter.

The long cast necessitated hovering right down the line. Complete lineup includes Charles Lawrence, doing oke as the dumb-bell Lewis; Aline MacMahon and Russell Hopton, his partners; Raymond Turner, Marie Nordstrom, Marion Byron, the dumb g. f. of the phoney "Dr." Lewis; Jeraldine Dvorak, the Garboish ciggie girl; Virginia Griffith; Althea Henley, Ruth Hall, Wayne Burt, Mary Mulhern, Peggy Standlee, Harry Fuller, Harold Kinney, Kate Campbell, John Vosburgh, Valdea Duncan, Louis Sorin (another importee for the Glogauer role), Camille Rovelle; Moss Hart as the chair-sitting champ of a playwright; John Brooks, Bud Flanagan, Raymond Erlenborn, Rolf Ernest, Roland Ray, Granville Ryan, Patric Michael Cunning, Gregory Gaye, Rodney Hildebrand, Juan Villasana, Patty Le Nair, Eddie Marr, Beth Calhoune, George Carlyle, George Ford, Frank H. LaRue, Ann Sawyer, Addison Randall and a flock of extras as studio employees, 12 Schlepkin Bros., et al.

Revenge for Players

Sorin as Glogauer bolloxed some of his lines but this obvious nervousness was almost natural for the majority of the troupe which, aside from the importees, was undoubtedly in Hollywood trying to bust into pictures and satirizing the very group with whom it endeavored to curry favor in the past. One saw in those very handsome chauffeurs, butlers, extra, etc., a flock of disappointed juveniles gone legit stooge.

The profane and pari-mutuel addicted "bishop," in character for the wedding finale, was among the intimate pieces of local studio inside which got some extraordinary recognition.

The playing in general was too highly tempo'd, with the idea of snap and go devolving into a marathon. There was little conception on the part of some as to timing and priming of laffs. That went also for the Broadway importees.

That "Lifetime" will click here is almost certain. A click doesn't mean anything like a Broadway smash but it should last 10 or 12 weeks, which is plenty good for L. A.

Hart, co-author and impersonator of the playwright role, was stricken with flu and failed to participate in the premiere performance. The stage-manager, Sinclair, substituted with Hart due to resume next week.

Withal, Hollywood went to the play to see itself ridic'd and came away highly amused—and full of alibis.

The College Way

Cast in a short for collegiate parts requiring raccoon coats, two youths were on their way to a New York studio on a cold morning. They stopped off for a warming drink, each taking rye.

At the studio they were turned down.

"I'm sorry," said the caster. "You look collegiate, but your breaths don't smell collegiate. All college boys drink gin."

B'K U.S. LOANED MONEY TO SHOW PEOPLE--FIRMS

A detailed inventory of the assets of the Bank of United States as listed on the bank's books on its last day of business, Dec. 10, disclosed Broadway is well represented among the creditors. The report, made public Monday (2) by State Banking Superintendent Joseph A. Broderick, shows $67,000,000 in frozen assets with notes the only security for loans totalling $42,000,000.

Political bosses, magistrates, judges, prosecutors, actors, actresses, theatrical producers and night life figures were among the bank's borrowers, according to the non-committal inventory which discloses a shocking state of affairs that was largely responsible for the largest banking collapse on record in New York.

Florenz Ziegfeld, Jr., is listed as having a $50,000 unsecured loan and another for $25,000, secured.

Lee and J. J. Shubert borrowed $125,000 on 1,000 shares of Fox Films, common, Class B, stock and a $125,000 note to their order by William Klein, due Dec. 8. Klein is the Shuberts' attorney.

Arnold Rothstein endorsed notes discounted by the Lake Holding Company, Inc., for $20,000. This firm is not now listed in the corporation directories and is understood to have been one of the murdered gambler's enterprises.

William Randolph Hearst is down as the endorser of a $250,000 note of the "American Weekly," and a $150,000 note of the International Feature Service. Both have been paid.

A. E. Lefcourt, the builder, endorsed notes totalling $400,000 for five of his corporations.

Arkie Schwartz, night club operator, had an unsecured loan of $4,528 and his brother, Louis, a note, listed as secured, for $3,112.

Ben Riley, of Arrowhead Inn, received a $43,000 unsecured loan from the bank and the Arrowhead Inn an $85,500 loan, also on an unsecured note.

Other Borrowers

Bond Dress Company, of which Murray Posner was the head, was loaned $49,082 on an unsecured note.

Sam Schwartz, Greenwich Village Cafe, borrowed $10,000 on an unsecured note.

Marilyn Miller obtained a loan of $1,000 on a secured note.

Winnie Lightner negotiated a loan of $700, secured.

Winfield R. Sheehan was loaned $10,000 on security.

S. Z. Poli, theatre magnate, received $260,000 on a secured loan.

Helen M. Morgan was advanced $1,800 on a secured note.

Longschamps, Inc., dressmaking establishment, was loaned $200,000 without security.

Will Oakland, listed as a cabaret proprietor, obtained $6,000 without collateral.

Arrow Ticket Service, Inc., received $7,500 on an unsecured note, endorsed by Joseph Grainsky and William L. Deutsch and guaranteed by Antoinette Grainsky and Helen Deutsch.

Gotham Theatre Ticket Company obtained $3,500 without collateral on a note endorsed by H. A. Kaufman.

British Broadcaster To Stage Own Plays

London, Jan. 25.

British Broadcasting Corporation, whose new studio and executive headquarters are nearly ready, contemplate starting out as play producers.

The theatre in its new building, at the top end of Regent street, seats over 1,000 people. Probability is, just as they do with symphony concerts at the Queens Halls, they will produce shows and admit the public, at the same time putting the proceedings on the air.

This project, if carried out, will be another step by the Corporation to widen its scope.

Pony Golf Contradictions Over Reports of Its Public Favor to Dept. of Commerce and 'Variety'

$750,000 Lost on Indoor Golf Receipts in England

London, Jan. 25.

Flea golf is dead as a landed fish in England.

Experts reckon $750,000 was lost by backers of the backyard bogey in London alone.

Reason for the flop is claimed to be the fact too many people tried to exploit it. Anybody with a knack of turning bathtubs into hazards laid out a phoney course.

Companies promoting courses now say they are preparing to start again in the summer, but with the tees outdoors. Indoor sport, apart from necking, they regard as dead in this town.

Pony Golf's Sad Outlook

Ottawa, Feb. 3.

Nobody appears to be playing indoor golf here, although the price per round has dropped to 10c.

Reports around say there is much doubt if the outdoor pony golf courses will reopen in the spring.

Washington, Feb. 3.

Miniature golf as an important factor in the amusement field is seen by the experts in the Specialties Division of the Department of Commerce. They look forward to a reopening of the game on a large scale in the spring.

According to reports at the Department, outdoor miniature courses have remained open in portions of the country where the climate is comparatively mild. The latter, it is pointed out, have met with a varying degree of success, depending on conditions—mostly location and management.

The Department, through its agents in the field, reports that many outdoor courses have been enclosed, but not to any degree. Furthermore, the experts say, what was believed to be at first a passing fad or fancy may now be rated as a real industry. Those connected with the industry are going ahead with the organization of trade associations and the Department notes that trade journals are coming into the miniature field. In the latter part of 1930 a national miniature golf and trades exhibition was held in Chicago. At about the same time a miniature golf and sports show was held in New York City.

The Department points attention to the newly organized United States Miniature Golf Association, with headquarters in St. Louis. This organization, which has state and sectional subdivisions, was formed by operators throughout the country to help improve the business and to solve mutual problems.

Dignified

Whereas miniature golf had its start as a novelty, with rivalry in the building of freak courses, the trend nowadays, as the Department of Commerce sees it, is toward making miniature golf more dignified. Sporting goods dealers have reported to the Department that sales of golf equipment have considerably increased because miniature golf awakened an interest in the old game. Miniature golf leagues have been formed and operators have made strides in setting up their courses as popular recreation and entertainment centers. Contests of various sorts have drawn. Special rates for women have been an inducement.

In the old game, the 19th hole was quite a factor—and it usually meant a violation of the 18th Amendment. Uncle Sam looks with favor at the miniature golf 19th hole because it is usually a lunch and refreshment stand. This side of the business incidentally is on a paying basis, it is claimed.

Other forms of amusement, the Departmental survey shows, are joining forces with both indoor and outdoor miniature golf. Some of

(Continued on page 63)

HEDGE ON "SPATS'" LIP FOOLS WESTERN MEN

Louie Glasser, one of the aces of Police Commissioner Mulrooney's detective force and attached to the West 30th street station, is happy beyond words that his best girl urged him to grow a mustache. While small, thin and light, it's there.

Glasser is not the type that would sport a walrus mustache. He wears spats and is known to his brother cops as "Spats Louie" Glasser. He bagged four alleged take men in the lobby of the Governor Clinton hotel. "Spats Louie" was waiting for his partner, Mike Edberg. As he sat in a lounge, smoking his stogie, reflecting that some day he would receive first grade dough, four well dressed gents approached and explained that they were strangers.

They were amiable and appeared to "Spats" as substantial business men from the West. They chatted with Louie and told him of conditions out that way. Louie was happy to hear the news, as he soon expects to be honeymooning in the west.

The four were informed by Glasser that he was a civil engineer. "We thought you were a man of some account," they told Louie. All became fast friends. Presently Edberg arrived to meet his partner. By this time Glasser recognized the quartette as alleged bunco men, he said. When Edberg arrived he was introduced as a cloak and suiter. Louie was asked if he would care to play a little card game. "I certainly would enjoy it," asserted Louie, winking at his partner.

The big men from the west suggested one of the hotel rooms. "That would be silly," Louie explained. He told them to come to his club, where they could play and have a bite to eat. They jumped at the idea. All started for the club. As they approached the West 30th street police station Louis and Mike shoved them inside and booked them on charges of disorderly conduct.

Prisoners were crestfallen. They gave their names as Robert Harding, 40, 366 West 34th street; William Durham, 40; Clarence Lavine, 51, and Charles Pierce, 38. They have rooms at the 34th street address.

Pierce, who is known to Glasser, sheepishly stated, "Gee, Louie, I never spotted you with that hedge you have on your upper lip."

Burlesque Actor Pinched On Stolen Clothes Charge, Held for Jersey Justice

Joseph Allen, 38, burlesque actor, living at the Chesterfield hotel, West 49th street, was held by Magistrate Edward Walsh in West Side Court for New Jersey police on a burglary charge. Allen was lodged in the Tombs pending arrival of extradition papers.

Allen was arrested by Detectives Frank Phillips, John Cordes and John Broderick, of Police headquarters, at Sixth Ave. and 49th St., while peddling some men's clothing. Phillips asked Allen where he got the clothing and he replied from "Sam" on the East Side. The sleuths went there but Allen couldn't locate "Sam." They went to his room and found other suits, they charged.

Investigation disclosed the suits were part of a loot taken from a Newark clothing store. The store was burglarized Dec. 21 of more than $5,000 in clothing.

Edward Farace is awaiting trial in Newark in connection with the burglary. Farace, the sleuths asserted, implicated Allen, and has been indicted.

CHATTER

London

Adrian Brunel gone Oriental.
Looks like a heat wave now.
Jeffrey Bernard married recently.
Malcolm Keen breaking auto records.
Norman Arnold with Lachman's unit.
Summer bath suits in fashion parades.
Pat O'Connor flinging press parties.
Film criticism in this town from bad to worse.
Saps still sell iced drinks in West End cinemas.
George Banfield now planning talker schedules.
Robert Rendel is the studio's latest Sherlock Holmes.
Stanley Lupino singing song written by Sonny Miller.
Millard Webb discussing diet and writing talker scripts.
C. B. Cochran concocted a lot of his new revue himself.
Robb Lawson has some things to say about censoring.
Betty Hicks hopes to get a break in her father's growler.
Cedric Hardwicke looking curious in the Dreyfus makeup.
Eric Hakim now rates himself a red-hot talker magnate.
Harry Hughes has staged a comeback as a talker director.
Folks still arguing whether the Marx Brothers are funny.
Muriel Augelus in Elstree's most streamlined talker undies.
Cyril Maude tripping to Ceylon. Devonshire farm too cold.
Irish sweepstakes are taking all the stray gambling money.
Harry Rowson and Bill Lott been doing a studio get-together.
Hugh Findlay writing letters to the papers, the big auto fiend.
Phyllis Konstum and Buddy Austin, tennis player, are engaged.
Harry Lachman and Seymour Hicks is a huddle over credits.
Joseph Greenwald reminds this column it called him Greenbaum.
Milton Rosmer went sick immediately he started his biggest talker.
Donald Calthrop, talker player, has a son who gets small part jobs.
John Heynders walks to the office—except when the boss gives him a lift.
Talk of reviving "The Chocolate Soldier" with Annie Croft in the lead.
B. B. C. give 1,500 auditions yearly, yet still get turns which pollute the air.
Martin Harvey contemplates a talker debut for some reason—maybe sugar.
Gaumont deny "Symphony in Two Flats" is booking badly, as stated in "Variety."
Bernard Nodell, after ducking the Summers film, has joined Alec Esway at Elstree.
Soph's birthday party at the Kit Cat had Hot Mamma birthday cake with no candles.
American acts live to duck with last week's commission unpaid, according to George Foster.
Eddie Jones, formerly Jack Hylton's baggage man, now booking acts for Piccadilly cabaret.
Christopher Mann doing so well on the space racket he gives his staff holidays in Switzerland.
Beverley Nichols, newspaper lad who authors revues and things, threatens to turn talker actor. Too bad.
Carlyle Blackwell's ritzy green barge stops outside a Soho dive where they dispense coffee at 10c a glass.
Fifty years ago this week the worst snowstorm ever fell in London. They still haven't cleared the mud off the streets.
Some of the stills of Jacqueline Logan were banned from publication by British International on the grounds of putting ideas into people's heads.

Palm Beach

Josef Hofmann arriving in February.
Addison Mizner gave a tea for Norma Talmadge.
George Kelly's "Torchbearers" current at Playhouse.
Mme. Blanche Vedder Wood, contralto, at the Whitehall.
Cocoanut Grove opened Sat. nite. Jimmy Lanin and band.
One of the most fashionable hotels here has 40 guests.
Bernardo Olshansky's annual concert Everglades Club Feb. 12.
Whitehall held its opening dance Saturday. Meyer Davis orchestra.
Hotel Ambassador opened Saturday. Beach Club also opened that day.
Mr. and Mrs. George Mesker gave a musical and tea, attended by the elite.
The cast of Palm Beach Players includes Aleta Freel, Madelaine King, Agnes Scott, Harry Green, Chase Adams, Sheppard Studwick, Ernest Woodward, George Cotton and Arthur Porter.
Rube Goldberg, Frank Craven, John Golden, Floyd Parsons and many others here for Artists and Writers' golf tournament. Rex Beach won the tournament with a total of 154 for 36 holes.

Australia

Barrow boys are here!
"Whoopee" hit at State, Sydney.
Nite clubs throwing out floor shows.
All theatres operating. Everybody getting a break.
The cops worry them a lot, but in between times they cop.
Fred School in his 3d year as organist at Capitol, Sydney.
"Cuckoos" fooled the natives at Roxy and now in sixth week.
And along Theatrical Row they are getting the biggest gross.
Never have so many fruit peddlers operated. Unemployment mainly the cause.
"Minny" golf not so hot now. Links bring down green fees to 12c, some as low as 6c.
Radio Pictures have taken over Royal, Sydney, for run-try with "Dixiana." Biz not so good.
Sir Ben Fuller raises his hat each time he passes his theatre, to Wheeler and Woolsey posters.
Radio experienced a pretty lean year. Programs offered generally very weak with lack of variety.
Wirth's Circus still making fair money on the road. Circus, only one operating over here. One ring affair.
With big time film houses bringing back orchestras, musicians are getting decent break after on breadline past year.
"Second Mrs. Fraser" opened okay Melbourne for W. T. Cast includes Ethel Morrison, J. B. Rowe and Mary McGregor.
"Eliza Comes to Stay" cinch for W. T. at Criterion, Sydney. Show has built up since opening and now set for solid run.
Certain Fullers will bring back vaude this year in Sydney. "Uncle Tom's Cabin," playing two-a-day in Melbourne for W. T.
U. T. may throw out stage presentations at the Capitol, Sydney, just playing vaude acts, band and double feature talkers.
All managements have reduced admissions, with business picking up all around. People so heavily taxed couldn't pay the higher charges.
Regent, Sydney, getting back to good business again with double-features, orchestra, organ and stage shows. Hoyts-Fox may use same policy over entire chain.
W. T. got "Eliza" from the storehouse and took a chance of getting a couple of weeks with it. Now looks like 12 weeks. Probably about cheapest show W. T. ever handled.
Tremendous show at Capitol, Sydney. Overhead must have the U. T. boys worried. Pantomime, staged by Clyde Hood, has 40; Ted Henkel and band, Fred School at organ, talker shorts, and "The Spoilers" as main feature at $1 top. Kids can see everything at matinees for 12c. Runs three hours.
Government recently imposed a tax of 10 percent on all winning bets placed on each race track. Okay if the gang hadn't stayed away from all meetings, giving their operators and the government a slap. Bookmakers refused to operate and the racing game is practically at a standstill. Government may be forced to remove tax.
W. T. finds the old stuff gets most. "Turned Up" opened last week and looks like a hit. Show has lain in storehouse many moons awaiting dawn of a new era. Jack O'Hagan, local composer, wrote the score. Cast, good one, includes Leo Franklyn, Elsie Prince, Cecil Kellaway and Gus Bluett. W. T. gave show lavish mounting. Ballet fast workers and neat lookers. "Turned Up" okay for several weeks.
Ernest Rolls reopened the St. James, Sydney, with "Puss in Boots," panto. Looks as though scenery had been in the Fullers' storehouse, with the Fullers renting the gear to Rolls for his comeback try. Rolls appears to have a winner with this panto, which should run well over the school vacation.
When it comes to staging a show, Rolls can certainly handle this end. Panto moves swiftly. Cast includes Jennie Benson, Bert Gilbert, Stan Foley and kiddies. It is Rolls' intention to stage musicals on completion of panto's run, probably opening with "Merry Malones." Figured the Fullers are backing Rolls, with U. T. also interested.

Havana

Hits of the week records sold at 40c here.
Triana Sisters here. Famous Spanish dancers.
Lauri Valpi coming for same organization Feb. 18.
J. F. Barnes here, representing British International Pictures.
Maruja Gonzales, Mex actress, in tiff with ex-sweetheart.
Artists and writers here for golf tournament left for Palm Beach.
"Variety's" circulation in this burg jumped since printing "Fighting a Czar."
Eddie Cantor's, Jack Pearl's and Jack Benny's wives in from Miami by plane.
"Time" magazine not allowed in because of article against President Machado.
Nancy Carroll with sister Susie and secretary had good time here. Left for Miami.
Leo Reisman, maestro here at the Almendares and looking over Cuban native orchestras.
"Information," new Spanish daily, featuring picture critic's column in front page. First time in Cuba.
Floyd Traynham, Pathe news cameraman, here for boat races and Prince of Wales. He'll record races but not Prince.
Students still making speeches off theatre stages and still getting arrested. Plenty girls try this stunt Also plenty tear gas and stench bombs thrown around town.
Cuban government has a royal suite at the National Hotel for the personalities coming here. Honor first fell on Sir Eric Drummond, secretary of the League of Nations.
Armando Varona had Ramon Garcia, Naddy's Jockey Club Orch. drummer arrested, charging with non-payment of $16.50 for special arrangements made for that orchestra.
Irusta, of the Argentine Trio, held student who went to National theatre stage to make anti-government speech until cop arrested boy. Result is Irusta is showing two black shiners. Beaten by crowd.
Lewis James presenting American review here. Made up of local American entertainers. Advertises "Music by New York's foremost composers, Witmark and Feist." Four-bit orchestra. Dime balcony.
Teresita Espana and her husband in hot court battle against "Clean Joe" Alvarez, mgr. Regina Hotel and Spanish Tabern. Joe burned and won't let Teresita get $7,000 worth of shawls, guitars and dresses out of the Tabern.
After having his visit to this burg announced since last year, the royal English exploiter, Prince of Wales, decided to pass up the Pearl of the Antilles, with the consequent burning up of the natives and the British residents.

Japan

Dame Clara Butt, starts concerts in Feb.
Eisenstein, Soviet film director, due here in February to make some pictures for the Shochiku Cinema Company.
Foreign plays presented in Japan during 1930 were "Roar China," now being done by the Guild in New York; "Echo," also by a Russian writer; "The Marriage of Figaro" and "Wang."
More foreign plays are being done in Tokyo this month than during all of last year. That its big revues have unfailingly packed in the audiences while the Kabuki houses were heavily dressed with paper appears to have made some impression on the Shochiku management. More modern programs in vogue.
Japan has a four-day holiday at the beginning of every year. This Jan. theatre takings broke all records since the World War boom days. First class houses in Tokyo, seven in all, took in $250,000 in four days. Thirty-two others, clustered in and around the Asakusa licensed district (better known as the Yoshiwara) grossed over $500,000 in the same period.
Film fans are excited by news that Charlie Chaplin and Doug Fairbanks will stop off in Japan on their way around the world. Chaplin, Fairbanks and Pickford are the only screen stars of any nationality dignified in Japan by use of the first name alone. Doug is called "Dah-gu" Charlie "Chah-ri" and Mary "Mah-ri." Harold Lloyd, however, is the most popular of all. He is called "Riodosan," which means "Mr. Lloyd."

Berlin

Franz Blei is 60.
Camilla Horn in Paris.
Charlotte Susa in demand.
Franz Ullstein gone to Arosa.
Lien Deyers back from Paris.
Fee Malten back from Paris.
The actress, Gertrud Arnold, died, 58.
Juergen Fehling will make a talker.
Igo Sym gone to Paris, for Paramount.
Composer Arnold Schonberg in London.
The bassist, Friedrich Schorr, in London.
French dramatist, Marcel Achard, in Berlin.
Joachim Ringelnatz at present at the Korso cabaret.
Max Adalbert trimmed by an insurance swindler.
E. A. Dupont declares to work only with young actors.
Charlotte Boerner will join the Philadelphia grand opera.
Kammersaenger Lorentz Melchior will sing at the Metroporitan.
Ruth Ingrid Richard has been elected "Miss Germany, 1931."
Marlene Dietrich refused all offers from Berlin theatre managers.
Adele Sandrock in Kurt Goetz play "Der Lugner und die Nonne."
Leo Schuetzendorf has accepted an offer for a South-American tour.
Canadian ice-hockey team played at the Sportpalast and won every match.
Gerhart Hauptmann wants Hans Albers to play the lead in "Florian Geyer."
Pianist Edwin Fischer has been taken ill.
Lee Parry will play in her first talker, "The Jolly Women of Vienna."
Hermann Rosenfeld is distribution manager of the Hegewald film company.
Michael Bohnen's second talker will be made after his return from the States.
Emmy Leisner back from Kopenhagen with the Danish medal, "In Genio et Arte."
Barbara Kemp, married for the third time, now wife of Ludwig Lichtenstaedter.
General European manager of Terra-United Artists, Guy Crosswell Smith, joined board.
Otto Zareck has started a law suit against director Klein of the Deutsches Kunstler theatre.
New York pianist, Adele Marcus and Midlred Chase Derfler, before Berlin public for the first time.
Carl Sternheim's comedy "Die Hose" again for a talker. Werner Kraus and Jenny Jugo in leads.
Profit of the opening performance of Richard Oswald's talker, "1914," will be for Hans Peppler's widow.
Critic Fred Hildenbrand of the "Berliner Tageblatt" and theatre director Eugen Robert made peace.
Max Ehrlich, ill with flu, does not want to play any more at the Admirals palast in Edgar Wallace's "On the Spot."
Harry Liedtke and Nora Gregor play in Joe May's next talker "Und las ist Die Haupteache" ("And This Is the Chief Thing.")
Olga Tschechowa and Carl Klubertanz in lead roles in "Liebeunmodern" ("Love Not Fashionable") in the Kleines theatre.
Hannes Schnaider, famous ski jumper, does not want to accept Leni Riefenstahl as film director, as he does not want to be ruled by women.
Owners of the former large circus and music hall agency Paul Schultze, Carl Worms and Robert Wilschka, have joined the Parenna agency, after long negotiations.

Paris

Sadie Jackson off to Budapest.
Howard Rubien still writing from Corsica.
Bruce Gould and the Mrs. vacationing in town.
Duffin and Draper rehearsing at the Folies Bergere.
Luigi Pirandello now in Paris, working on new plays.
Billy, of Billy and Dolly, in the hospital with appendicitis.
Sam Goldwyn treated local reporters to wine and bologna.
Chaliapin's son, Boris, studying art in his Nonparnasse studio.
Kathleen Millay giving careful interviews about her new novel.
Jean Nash expects to increase the Dubonnet family by one—in March.
Thelma Edwards vaccinated on the hip for the renewal of her labor permit.
Georgie Grave in a beautiful fur coat at the opening of Chauve Souris.
Charley Ahearn back in town from South America with a heavy coat of tan.
By the time the Hudson Wonders finish their contracts over there it will be 1933.
Jek Kiley getting nearer to Paris every day from his film journeyings in the East.
Camille Wyn, after two flops, at work on the French version of "Grand Hotel."
"Nina Rosa" eventually to come to Paris under French direction, with a French cast.
Henpecking preventing one French impresario from hiring talent according to his taste.
Norman Lloyd, after playing for Jean Patou's party in Biarritz, resting again at the Paris cafes.
Harry Pilcer taking on a new partner after the close of "Nudist Bar." She is "Miss Paris, 1931."
Somebody whistled at the end of Balieff's new spectacle. Nikita admitted he'd heard that music before.
Alan Updegraff, back from several months of American bootleg stuff, is still carrying a flask—of bicarb.
Jack Forrester playing minnie golf with Edmonde Guy, Berry Wall and the brother-in-law of Aga Khan.
"No, No, Nanette" (with Thelma Edwards) soon to fold. "Folies Marigny" (with Drena Beach), another.
Pathe Natan contemplate French talker for the spring, to be taken entirely on the "Ile de France" during a round trip.
French casinos getting petulant against the heavy government taxation, threatening to quit unless they are reduced.
Marshall Hall in the South after the opening of Billy Bill," for which he arranged the dancing—in a state of collapse probably.
Randall is pretty upset about his five-year contract (three yet to go) with the Folies Bergere, but refuses to explain his mad.
Rehearsals of the new Folies Bergere are more mysterious than the thickest plot. Only American act booked so far, Duffin and Draper.
Pola Negri trying to decide between the Publix booking or one with an independent film company in America. For the moment off to London for three weeks.
Daughter, 24, of Albert Fratellini died while on tour with the Fratellini company. She was the wife of Ernest Carre, son of Albert Carre of the Cirque d'Hiver here.

Seattle

Tannisse Fetterley now service supervisor at Paramount.
Ted Champion leaving theatre publicity for broker's office.
Citizens backing Chicago Opera for March 9-11 at Auditorium here.
Virginia Valli here as guest star in dramatic stock says Charles Farrell is the lucky man.
Owen Sweeten cuts birthday cake at the Fifth Avenue, marking year's anniversary for his band.
Western Television Corporation on air (radio talk) over KJR daily on "Showboat" hour for 30 days, plugging stock sales.
Arthur Ungar and C. Jerome Horwin of Universal here past week looking schools over for romantic and juvenile leads.
Jack Paige, leading man of Bainbridge Players, and Florence Reed, as guest star, will find themselves on same bill again.

CHATTER

Broadway

Victoria Carnot's cold.

Jet Hahlo is in Florida.

Fortune tellers around again.

Lee Shubert back from Miami.

Alex McKaig Bermuda bound.

Harriett Lee's elbow bandaged.

Willie Solar, comedian, can cook.

Audrey Marsh, soprano, likes to hoof.

Harry Von Zell is an ice-skating fiend.

Ralph Feigin is returning to radio.

Guy Lombardo has a motor launch.

Leon Belasco sings in seven languages.

Jules Ziegler on Florida jaunt, perhaps.

Joey Ray in the Club Calais tonight (4).

Luigi Romanelli's violin is valued at $25,000.

Vera Burt has her own club booking office.

Roy Wilson and Andre Baruch are chess-nuts.

Larry Hart back home on Central Park West.

New dental floss is flavored with wintergreen.

Vaude dancers going in for the Harlem strut.

Sam Lloyd invents at least one puzzle a day.

Miss Patricola is a whizz behind an auto wheel.

Peppi D'Albro has gone to the Lido at Miami.

W. A. Brady has gone Park Avenue. Swell apt.

Andrew Harvey came in with "Millie," a print.

A band now playing music for diners at the Dixie.

Harry Herschfeld will probably land in the Palace.

Harry Padden, formerly a booker, now a real estater.

Ted Husing has returned from his vacation in Florida.

M. H. Aylesworth, NBC prez, back from Havana.

Joan Franza, wife of Jimmy Savo, is learning Spanish.

Joe Leblang left for Hollywood, Florida, Monday (2).

One of the Fox directors sits on only 52 other boards.

Jack Denny writes his own orchestral arrangements.

Neville Fleeson locked up for a grapple with the flu.

New fad is collecting continuity scripts of ether dramas.

Bert Adler walks to work to keep peace with his physician.

Roland Mader of Par studio not hurt much in auto smash.

Francis Albertanti off to Miami to handle press for fights.

Eddie Darling is sailing Feb. 14, with his siter, for Los Angeles.

Leo Reisman back at the Paramount Friday (6), after Miami.

Blanche Satchel, Ziegfeld looker, is studying dramatics seriously.

Mr. and Mrs. Louis B. Mayer, now here, expect to remain a month.

Wally Smith, soldier of fortune and novelist, here from the coast.

Understood the large diamond in Jim Londos' gold belt is removable.

Manny Blau is having his teeth repaired after that auto smash-up.

Park Central pool now offers a sun-ray treatment free to patrons.

Ann Pennington reported slipping in her notice for out of "New Yorkers."

Don Felice, wavy-haired maestro, at Loew's Paradise, has a new ear.

More sandwich men easing off the avenues into the Times Square district.

Bob Savini claims his father kayoed a mule with one sock to the neck.

New broadcasting station atop Hotel Chesterfield. Hazel Drukker's.

Ben Piazza is along Broadway, looking for plays and players for Metro.

Channing Pollock's new play, "House Beautiful," has a "message."

Gussie, Tommy Kilpatrick's stenog, has acquired an Oxford accent.

Bert Tucker, Soph's son, who quit the stage to sell shoes, wants to return.

Bobby Connolly taking indoor course in building "Christmas Trees."

Somebody gave Bobby Newman a set of book ends in the shape of horses.

Flo Ziegfeld, unaccustomed to New York in winter, picked up the grippe.

Henry Gaudsmith's two-month old daughter caught cold and passed away.

Often five men in radio quartets. Spare is the vocal coach and arranger.

Apple eaters squawking, claiming fruit frozen from being in the open too long.

Janet Adamson, concert tour over, goes back to her Philadelphia home today (4).

Bob Milford moved his wife and "Little Girl," the pup, to a new apartment.

After a show S. Jay Kaufman goes to Reuben's for his corn-flakes and cream.

Freddie Rich wants a garden blooming at his re-penthouse by early spring.

Pat Casey dropped in again Monday, making a quick return trip from the Coast.

According to Edna Ferber, who wrote it, "Cimarron" is pronounced "Simmer-roon."

Lucille Black and Harry Swan search for sour notes for their radio "Nit-wit" hour.

George Haigh, tan, back from Florida. Fred Herendeen now rtying it down there.

At least one major vaude circuit has turned a deaf ear to Jean Malin's overtures.

John Hale is sporting a pip coat of tan, during two weeks down home in Virginny.

Dorothy Bryant of Chorus Equity vacationing in Bermuda. Ruth Richman in charge.

Fredrick March is being sought by Universal for the lead in "Strictly Dishonorable."

The Louis Rydells got an eyeful of the Americas down to Panama and returned—dry.

Charlie Washburn is the most prolific indie p.a. on Broadway, handling four shows.

Max Schmelling and Jack "kid" Berg trying to kid the waiters at Dave's Blue Room.

Harry First, retired actor, reported making $2,000,000 in 1930 on short side of market.

Corinne Tilton and her Maw are on their way back to N. Y. after six months in California.

Bert Wheeler says he has invented a camera with a sense of humor, to time laughs.

A leak on the Capone biog., which both the "Mirror" and "News" started the same day.

Mother of John McNamee, partner in Tyson "Fifth avenue" ticket agency, died Jan. 30.

The large-sized bank notes have been replaced so rapidly that they are becoming a rarity.

One of the Times Square ticket agencies still lists "Lysistrata," closed about a month.

Donald Hughes, legit boy actor, has one of the largest collections of boys' books in the city.

Norette Nynon, songstress, arrived in Vienna, to visit her folks. She hails from Brooklyn.

Jane Franklin is reported to succeed Bland Johaneson as film reviewer on "The Mirror."

Harry Rosenthal started for the coast Sunday. May be in picture version of "June Moon."

Walter Fleischmann says he can't stop calling everybody "Chico." He lived in Cuba too long.

David Belasco out for half hour one day last week. First time since stricken with pneumonia.

Tex Guinan has more stooges than Ted Healy. Every waiter in her club is used by Tex.

Ruby Keeler Jolson leaves the cast of "The Gang's All Here" prior to the New York opening.

A. H. Woods' "Movie of You" store nicked for $448 last week by a missing colored porter.

Plenty of office room available with indie agents wanting to double up for economical reasons.

Ray Meyerhoff will give Sunday night concerts at the New York Athletic Club in New York.

Hannah Williams is leaving "Sweet and Low" to get married. Lucky guy is a band leader.

Rosetta Duncan (Duncan Sis.) starts her single life Feb. 14 in Paterson, N. J., at the R-K-O.

Al Siegel surprised friends by dropping in on them last week. Just a few days then back north.

Lew Werner, manager of the Park Plaza, has taken over the Mayfair barber shop and is cut-rating.

Ralph W. Long is now vice-president of the County Trust Co. Al Smith is chairman of its board.

Dorothy Humphries, of the "Ballyhoo" chorus, is understudy for the fem principals of that musical.

Rajah Rabold has a sandwich man on 15-foot stilts advertising his stay at the Belmont theatre.

N. Y. Newspaper Women's Club holding hop Friday evening (6) at Hotel Plaza. A benefit.

Harry Von Zell, WABC announcer, struck by a hit-and-run taxi. Both legs were fractured.

Police Commissioner Mulrooney due for trip to Havana, then Marlin Springs where the Giants will train.

Bill Robinson offered the Jim Barton spot in "Sweet and Low" but said no to Billy Rose. Salary.

Muriel Johnson, currently page one'ing, and Tom Waring, Fred's brother, are framing a vaude turn.

Leroy Willis has facial scratches and a black eye. Not bragging but says he had to fight hard to get them.

Loew's has turned over the lobby of its 175th St. theatre next week for a recruiting campaign of Boy Scouts.

Best likeness of Tex Richard on view at Madison Square Garden, gift to William F. Carey from Bud Fisher.

Frank Perley says he's been out with six different legit shows and expects to pilot the seventh this month.

Sybil Vane, the songstress, and her hubby, left in a new auto for Los Angeles to visit the folks. Sybil drives.

Patricia Dolan and Mary "Jo" Matthews, who went on tour with "Flying High" as chorines are now principals.

Mike Simmons went to Bermuda and found a Simmons Beach. Mike believes the sun never set on a Simmons by-line.

Ameta, the mirror dancer, in Japan, says oriental dancers and managers steal a lot of stage material from American acts.

Marilyn Miller sailed Thursday (29) on the "Europa" from New York. Alex Grey on the same boat. Coincident, only.

Hundreds of performers are on Joe Freiberg's bones to get himself another downtown hotel, so they can be with him.

Sue Kerman, 16-year-old high school girl, is Nat Brusiloff's new protege. When not singing blues she writes poetry.

Valeska Suratt, actress, nurse and playwright, says in an English voice she will be featured in a drama very soon.

Unemployed standing before a window where a physical culture demonstrator is showing 'em how to develop an appetite.

"If everybody pays the rent due the 1st by the 5th, I'll leave for Palm Beach by the 10th," is Walter Reade's ultimatum.

Conlin and Glass would not play the Palace, N. Y., for any money. Jimmy says his wife gets stage fright on Broadway.

Harry Keller, nite club p.a., now holds the title of publicite directeur, for the Restaurant Pricesse. It's that Park ave. touch.

Sam H. Harris celebrated his 59th birthday Tuesday at Palm Beach. Day before he phoned a tip on a horse and it won, 6/5.

Communists hiring colored men to carry banners. Harlem boys have to take the roughhouse from cops and can't be deported.

I. M. Halpern, of Publix, and nephew of Sam Katz, is engaged to the sister of Dorothy Berke, who is the wife of Boris Petroff.

Over 4,000 drummors in the musicians' union of N. Y. City, and jobs for only 300 of them.

Sam Levine, legit actor, in a Warner short last week, came back from the studio with his make up, sporting it on Broadway.

Dr. Michel's first month's income as a medico was 49 cents. It was all the patient had and he took it. "Had to eat," he explains.

Truly Jones, red-haired dancer and member of the famous Roxyettes, is now the wife of Kirk McGee, manager at the Roxy.

On his first night back in New York, after divided from the wife, Ruth Roland, for some time, Ben Bard took her to the Palace.

Trick card pitchman located probable record soft spot one day. Pitched an entire afternoon on 46th street without getting nudged.

Chop Suey delivered by Yellow Peril eateries to luncheonettes, etc., to educate gen. pub. and win them over to c. s. as reg. diet. Cute?

Nolly Tate Desval is the father of a girl. Nolly met his frau a year ago during a dinner given at John Medbury's home in Hollywood.

Monte Proser and Lee Posner, both p.a'ing for night clubs, are having a tough time keeping their accounts from getting mixed up.

Taxi drivers around Times Sq. feel lucky these days when they make enough to pay for bed and board. Too many cabs, they say.

Hamtree Harrington is looking for a black cat that crossed his path. The Lincoln Square theatre fire eased him out of a half week's pay.

Tom and Miss Patricola are booked on the same vaude stage for the first time in years. At the Fordham. They're brother and sister.

New rugs in Whittaker Ray's office have more than a dash of lavender. He squawked plenty when they started to hang drapes to match.

Columbia Pictures N. Y. office employees will have their dinner and dance at the Plaza Hotel, Saturday (6). Harold Rieff is in charge.

Edwin Carew spent a hefty day last week and left for Chicago without having had a chance to see the completed "Resurrection," then at the Roxy.

Herman Clement of the NVA express outfit is the envy of all cap fanciers. They can't find out where he gets them from and Herman won't tell.

When Henry Salter was asked to pick a theme selection to introduce a burlesque sketch on the insurance business, he decided on "My Heart Stood Still!"

Broadway barber shops chopping prices and using sandwich men to advertise new rates. $1 for haircut, shave and shampoo. Manicurist not clipping.

Capt. Irving O'Hay to build a tourist camp of 12 adobe cottages at Taos, New Mexico. Also a gas station. But will spend winters at Friars' Club.

The 200 odd New York bookies stranded in Miami when the track switched to mutuel machines at the last minute, are creeping back in single file. Carfare.

Dave Schooler, former m. c., is spending his days sitting in a stock brokerage office in Times Square. Claims he is making a thousand a week selling short.

Lester Jacob, a mugg with a temporarily bum right gam at Roosevelt hospital, has heard from all his friends and now would like to hear from a few enemies.

"Rolf," Morton Downey's young police dog, is not permitted to enter the radio studios, but patiently waits outside each night until the tenor finishes his broadcasts.

Identity of "The Shadow" is closely guarded. He dons black hat, cloak and mask in a private dressing room before broadcasting. Like "The Masked Wrestler," once.

Fay Marbe speaks on "The Art of Undressing" over WOR. Television suggested. Same station has added Maryanna Guida, from Paramount, to the program department.

Primo Carnera, getting paid for this week at the 58th and Madison, likes the stage so well he's hopping around gratis for bows at the various R-K-O neighbs between shows.

An indie vaude agent asked Hyman Shafter where he could buy a good bowl of soup. Shafter replied there was a new chef at the Astor and the indie might give him a trial.

Annual benefit show for the Temple Ezrath Isreal next Sunday night (8) at the Liberty. William Morris and Eddie Cantor are honorary chairmen of committee in charge.

Clarence Curry, colored not Celtic, rushed into barber shop to find his boss, Billy Grady who got Equity agency permit. Clarence threw his arms around Grady, yelling: "Boss we're in business again."

Chiseling press agents are doing plenty of blasting these days trying to separate job holders from pay envelopes. Plenty of boring from within, a dozen or more p.a.'s being available for every job.

Jack Curley walked around packed Garden during wrestling show last week. Some egg said: "Look, Curley isn't watching the show." "Why should he," replied another guy, "he saw all the bouts last night."

Ross Gorman has an octavin, rare in this country. It looks like a slender wooden keg with a mouthpiece and a small curved horn emerging from the same end. It is fingered like an oboe and mouthed like a saxophone.

Queer twist of the bad business session is that the government's money order trade has picked up. One clerk in a Broadway p. o. branch says that he never wrote so many money orders in his life as for past few months.

Mort Millman, of NBC Artists' Bureau, shoved off for Miami to provide personal supervision for Rudy Vallee's Fleischman hour broadcast from the Florida resort, while the band leader is on tour. From Miami they shoot to New Orleans.

Punctuality is one thing but radio men were amazed when Dr. Howard W. Haggard showed them his script for the Eastman Kodak hour. So accurate was the doctor's timing on his speech he had figured each paragraph down to the tenths of seconds.

Herb Freeman, son of Joe Freeman, who has the kitchen concession at the Club Richman, is Broadway's leading contender for honors in the wrestling game, having won four consecutive bouts. In his spare time Herbie acts as a kitchen steward in night clubs.

Plenty of actors are taking apartments in Jackson Heights on the co-operative plans. Rents are lower there and the section is just a short subway ride from Times Square. According to an agent several shows could be cast by simply ringing doorbells.

RKO Mayfair bldg. houses a small town carnival outfit that pitches from noon to midnight. Birds running it gather a flock of Broadway wise guys and the spiel starts. Ends with the sales of musical toys, fountain pen and pencil combinations for 49c and diamonds at 59c. Spot doing all right, too.

Eugene Lamont, oboeist in Vincent Sorey's orchestra, was a champion wrestler in Poland 10 years ago. Upon request he will pick up a 200-pound man and carry him around the room, using but one arm.

Eddie Guest is usually at home; his house is located on the first fairway of a Detroit golf club.

Ham Fisher, the cartoonist, has the Broadway boys betting on the outcome of the fights in which his breadwinner, "Joe Palooka," cartoon character, takes part. When Ham heard about it he rushed right out to phone the circulation manager of the "Daily Mirror," which carries the syndicated strip in New York.

Just before the Berg-Perlick fight at the Garden Friday, a bottle, thrown from the gallery and aimed at the limey, crashed on Ed Sullivan's ("Graphic") typewriter. The missile was heaved by a stew who was held until Garden dicks arrived. Concession butchers are supposed to serve soft drinks in paper cups, but there was a slip-up with nearly serious results.

Jean Mallin and his bride, Lucille Williams, have known each other since Mallin was at the Rubaiyat joint in Greenwich Village. A witness to the marriage was Francis Dunn, who calls himself Helen Morgan, Jr., through the impersonation he did while appearing with Mallin at the Club Abbey. Among Mallin's wedding presents reported was a Rolls Royce car, placed in Mallin's name by the Schwartz boys a couple of months ago. With the pansy joints now closed in the Times Square, Mallin and Dunn are at liberty.

Westport

Kathleen Comegys is wintering here.

Frank Cambria looking over summer haunts.

The Westport Players opened their new clubhouse Friday night.

Henriette Wakefield, of the Met., has recovered from illness and is singing again.

Arthur Stack entertained for Hal Skelly, Mr. and Mrs. Johnny Farrell and Patricia O'Dare.

Frederick Burton, legit, who the natives constantly confuse with Frederick Burt, legit, is on a trip to Indianapolis.

Norwalk didn't have a stage show in ages until last week, when two picture houses blossomed forth with a single night's bill.

Grace Robinson, newsie, is remodeling her farmhouse. The Finley Peter Dunne, jr.'s, are coming out for week-ends.

Bill Tilden, the big kid, is on a lecture tour, addressing the Darien High School and Darien Kiwanis Club, all in one day.

Norma Lee Nugent, of here, is the ingenue for the new Channing Pollack play. Rut Nugent was ingenue in his last show, "Mr. Moneypenny."

CHATTER

Miami

Wilda Bennett at the races.

Marvin Schenk on the beach.

Mrs. James Oliver Curwood, visiting.

Frederick Hufsmith, NBC tenor, here.

Tom Taggart of French Lick a visitor.

John F. Curry, Tammany boss, stop over.

Joe Lewis is still wowing 'em at the Casino.

David J. Chatkin at Roney Plaza hotel for brief stay.

Bob Gooding, soloist with Sousa's band, taking it easy.

Louis Wasey and Ray Long have gone to Bimini, to fish.

Sidney Sutherland, "Liberty," writer, leased a cottage.

Tommy Lyman opened at Ira's. Rose Vanderbush at piano.

Mary Garden will appear in a concert early this month.

George Ade, at New Port Richey visiting Thomas Meighan.

Oscar Adler and orchestra broadcasting from Nautilus hotel.

Bert Milan and band, Jerome Twinchell unit, at Miami Biltmore.

Frank Galasco, owner of Club Lido here, arrived. His family follows.

Jack Fink is the new manager of the Capitol theatre. Succeeds Joy Sutphen.

Charles Francis Coe flew over from Havana for a day and flew right back.

Norman Brokenshire, CBS announcer, entertained members of Anglers club.

H. N. Shafer of Shafer Enterprises, Kalamazoo, Mich., died at a local hospital.

Jack Ryerson, Cooperstown, N. Y. won the Glenn Curtiss trophy tournament, one up.

"Stubby" Kruger, comedy swimmer, joined the water sports program at the Roman pools.

Ethel Shutta has joined her husband, George Olsen. They have a house for the rest of the season.

Well known con gang operating on the beach. So far pickings negligible. Eddie Grogan the reason.

Count Felix von Luckner, famous sea raider of early war days is here on his four-master, "Mopelia."

Two masked bandits stuck up gambling room near the Causeway Saturday night. Got away with $8,000.

The newsreel people are well represented in this locality. Universal, Pathe, Fox Movietone News, Paramount and Kinograms.

Nancy Carroll arrived from Havana yesterday by plane accompanied by Evelyn Rue and Mrs. N. M. Floyd. Indef stay.

Grigsby-Grunow Company's Majestic Radio train arrived. Attracted a great deal of attention touring the country on an advertising stunt.

Biscayne Plaza theatre has tie up with Plaza golf course (minnie). Every person making a hole in one gets pass for two to theatre.

Jack Bell, sports editor of "Herald," devoted his entire column (29) panning Rudy Vallee, who opens at Olympia, Feb. 1. Had earmarks of publicity gag.

A. M. Rosenthal, owner of Hollywood Beach hotel, entertained Eddie Cantor, Mrs. Marcus Loew, Mrs. Jack Pearl and Mr. and Mrs. Jack Benny, Sunday.

Mrs. Bob O'Donnell gave a cabana luncheon at Roney pools for Mrs. Walter Winchell, Mrs. Charles Morrison, Mrs. Johnny Hyde and Mrs. Anatole Friedland.

Howard Coffin, capitalist, brought 10 negroes here from his plantation, Sea Island Beach, Ga., to sing at the Gar Wood party for the Committee of One Hundred.

Frank Garlasco announces that there will be no couvert charge opening night. A special dinner will be served at three dollars. Very popular spot with the younger set.

Palm Island Club, opened, and raided by local police. Four roulette tables seized. Fred Auerbach arrested. He was fined $500 and placed on probation for year. Will appeal.

H. C. Isbell of Chicago has introduced a new game called "Wham" here. First course to be built in this country opened. It is a game of playing a ball down a course of varying fields with different shapes and types of goals, the ball being thrown out of a sling by the player. For the opening free instruction given.

Ottawa

Harvey Hunt's father died very suddenly.

Ottawa police finally kicked all unemployed out of Central Station because of cooties and smell.

Censors recalled "The Man Who Came Back" three times but finally booked for the Ottawa Regent, starting Feb. 6.

Dog teams signed for Ottawa's second annual Dog Derby for Winter Carnival this week, sponsored by Canadian National Railways.

Nolan - Stapleton - Paquin syndicate has acquired the Hastey property on Rideau street, Ottawa, for a new theatre on a three-way share basis.

One-time famous pro hocked club of Ottawa, winner of Stanley Cup man times, probably will not finish out season because of lack of attendance.

Music Corporation of Canada book main ballroom of Chateau Laurier, Ottawa, for Mardi Gras dance with three orchestras and expect 3,500 admissions.

Johnnie and Irene Galvin, former Ottawa stock favorites, tie up with Lions Club for a week's engagement at the Little Theatre on a percentage basis.

Bill McLaughlin, "Journal" critic, and E. W. Harrold, "Citizen," gave signed reviews on "White Hell of Pitts Palu" as special exploitation for run at Avalon.

Big gambling pool opened in Ottawa on probable choice of next Governor-General of Canada with Civil Servants backing Lord Cromer heavily as favorite.

Decision of the Canadian Government to censor radio programs is considered a step toward federal censorship of pictures in the Dominion with Quebec clergy the only stumbling block.

Bookings on Clara Bow's "No Limit" are held up in Ontario and Quebec until court scandal dies down. The picture has been passed in Manitoba and had a first run at the R-K-O Capitol, Winnipeg, with big result.

Albany

"Reducing" transferred from Hall to Leland for second week.

Mrs. Mary O'Melia and Mildred Steinbach, of Albany film row, run down by car while on way to office. Latter fractured leg.

Fifth birth in the family of Chris Buckley. Son, named after James R. Grainger, v. p. of Fox Films, who came to Albany to act as godfather.

Official Albany and several hundred others witnessed the last of the 544 piles driven in the foundation of new RKO theatre. House to cost $1,500,000 and seat 3,500.

C. H. Buckley buys adjoining piece of property to his Leland theatre, giving him the biggest theatre frontage in city. Plans are to build a new theatre, to seat 4,000, with a convention hall. Proposition probably will be in abeyance for some time.

Portland, Me.

Police station has capacity number lodgers nightly.

Strand holds Amateur Night every Thursday. Bringing back historic "hook."

"Sunday Telegram's" auto edition 32 pages. Largest edition of kind in east is claim.

Brim Jewett, m.c. for Keith's, now with WEEI, Boston. Benny McLaughlin with Brim.

Howard Theatrical Exchange of New York has opened branch here. Booking acts for night club circuit in New England.

Leon Perrow and Leonal Vigue, local team, makes first professional appearance this week at the Alabam Club in Boston

"Way Down East" in stock at Jefferson drew largest crowds for over a month. "Old Homestead" a while ago also drew.

Station WCSH here asking for 5,000 watts. No one knows why. Already has 1,000 watts and can't be missed on the radio dial.

H. Edward Rice, manager of the Central theatre, Biddeford, has hopped off to a double yoke. Mary Gibbons of Bangor the bride.

When Mme. Schumann-Heink arrived in Portland last week for concert was greeted by full military band. Parade accompanied singer to her hotel.

No breadlines here, but one church has opened its doors to the homeless. Nightly guest list of over 50. Furnishes breakfasts and suppers. Over weekends "guests" remain for the services and are taken out to dinner by parishioners.

Buffalo

Erlanger all dark, without dated legit.

Hollywood (Little) plugging new economy prices of 25c. and 40c.

Herb Straub debuting currently as conductor of orchestra at Hipp.

Flocks of locals flew to Cleveland for opening of Katherine Cornell's "Barretts" Thursday.

Censor trouble sets booking of Garbo's "Inspiration" at Great Lakes back to February 6.

Dallas

Ronile, suburban, to be rebuilt by C. A. Rehm.

Jimmy Ellard back as m.c. at Publix- Palace.

Henry Busse's band out of Adolphus hotel.

Downtown theatres feeling unemployment relief.

Advance ballyhoo started for Chi Opera, Feb. 18-19.

"Aprons Strings" first legit in town for over year.

Newest face on Elm street, Paul Short, Melba skipper.

Paul Jones keeps his job as p. a. for Texas State Fair.

"Flying High," musical, held over one day, muny auditorium.

John Rosenfield, "News" critic, at his old game—taking cracks at panners of rival sheets.

James Hayden only manager in town who wears a derby.

After-Xmas biz not so hot. Too many budgets and taxes.

John Friedl back in town, at his old post, div mgr., Publix.

Karl Hoblitzelle, R-K-O chief, keeps fighting Mayor Tate's tax raises.

Lee A. Wolf motored from L.A. to look over his sound equip branch.

Queen long-envied dime grind, continues as money-maker with sound change.

Chi opera's gonna try for its usual top, $6, from the opera bugs, depression or no.

Jack Gardner, director Dallas Athletic Club band, doing club booking on side.

All the grifters have quit pony golf. It's slot machine now, and they're cashing in big.

Wallace Walthall, new manager of National Screen Service here, brother of Henry B., the actor.

Charlotte Walker spent coupla weeks here as visitor with Hayden stock. Daughter, Sara Haden, lead.

P. G. Cameron back from California, scouting ideas for his new suburban, Melrose, to be town's classiest.

Charlie Webb, town's youngest headacher, making good of his chance with the Capitol. Barely out of his teens.

Theo. Kosloff's new dance studio on main drag drawing the office mob plenty with promises of vaude and pict work.

Edith Mason, singer, living here pro tempore, incognito. Divorce from hubby-conductor, Polaccio, may be cause.

Local dentist, Doc Pearson, enjoying social rating since he's been mentioned in Clara Bow's trial, as one of her boy friends.

L. M. Ash, former treasurer of Saenger circuit, gone to New York as contact man for Theatre Service Corp., commercial shorts.

"Bachelor Fathers" second for Hayden Players. John Ferguson lead. Initial week a pip for the stock in a jinx house, top $1. Press giving heavy support.

Montreal

Van Roberts burns up boys at Frolics by dressing in women's clothes.

George Wright, acting editor-in-chief of "Star," until Albert Carman gets back from Bermuda.

"Le Collier de la Reine," French picturization of "The Queen's Necklace," that went big in French section of city, canned, over Quebec Censors' heads, by Premier Taschereau. Claimed to be reflection on church by use of Cardinal Rohan as one of leads.

Jimmy Adams strikes bright idea by handing over boxes at Loew's to any duly authenticated twins applying for admish to see Godinos (Siamese Twins). Show was smash, grossing $20,000 best in many weeks.

Advertising well known watch announcer told Montreal radio fans it was two minutes past 12, Sunday night (25) when it was 11 o'clock. Station swamped by phone calls.

Quebec censors still getting in dutch with public by extreme severity in cutting pictures. 'Blue Angel" slashed and hardly a film not mauled before being passed. Talk of exhibs and exchangemen deputation to ask Premier Taschereau for relief.

Larry Bearg losing worried look. Claims FP theatres throughout Canada have been steadily picking up since New Year.

Capitol putting up new sign and primping up interior. Fans take notice.

John Bird, covering bread lines for "Star," has lost 10 pounds since starting assignment.

Entire staff of "Le Canada" resigned and taken over by "L'Illustration." Claim disliked policy of paper and editor-in-chief. Move seen as political stunt by Mayor Houde.

Montreal Repertory Theatre goes French with all-French cast in "La Souriante Madame Beudet" ("The Smiling Mrs. Beudet"). First time in Montreal's history of Little Theatre movements.

St. Denis sold out in advance for Galli-Curci recital Monday (2).

Joe Lighstone running "two-in-one" policy on second week of repeat pictures at Princess. Has had three repeats in row this year.

Cincinnati

Thurston in second week at Erlanger-Grand.

Henry Sommers is a dead ringer for Lindbergh.

J. L. McCurday's upper lip now a la Lowell Sherman.

Horace Heidt's band at Hotel Gibson for several weeks.

Patronage at neighborhood picture houses none too good.

Shubert has Ed Wynn next week after fortnight of darkness.

Leading local cab firm has all new cars and returned to yellow color.

Art Hanna's Boston dialect wears like a glove with Taft clientele.

Harry Smith seen only in Cox ticket cage since turning benedict.

Carl Adams, "Enquirer" critic, goes into deep analysis of screen face.

All seats sold for National League opening game between Reds and Cards.

Empress, Mutual spoke, goes stock Feb. 7; 12 principals and 18 choristers.

National Players doing "Howdy King" with Harry Worth and Peggy Fitch leads.

Salt and Peanuts and Brooks and Ross, WLW teams, playing theatres hereabouts.

Saturday midnight shows on tap at Palace; Lyric started 'em several months since.

Recently opened St. Nicholas Plaza attracting a bigger mob than the post office.

Noah Schechter torchbearing for legit in weekly talks via Crosley's "nation station."

Bill Danziger had a tooth pulled last week; now he's free from corns, but has to wear glasses.

Nelson Trowbridge and George Brown did night watchman act by spending forced layoff at idle Shubert.

Parents of Bob Altman, stage manager of Palace, New York, live here and are visited right along by different acts.

Hollywood

Max Hart here in three weeks.

Clara Bow slipped away for a rest.

Harry Takoff, Joe Schnitzer's sec, also here.

Lewis Moore is trying to trim down the waistline.

A new director locally prides himself on having formerly run a Detroit speak.

Bob Vignola's oil well at Santa Monica came in and is gushing 2,000 barrels a day.

Incomers report how sparsely the Chief is populated these days. Not so much back-and-forthing.

They claim a girl was suing a director for a Rolls-Royce he promised her. When he filed his cross-complaint she settled for an Austin.

Lee Marcus, new Pathe prexy, was a most vexed Calif. sojourner, only existing out here for the golf courses and wanting no part of the native soil for anything else.

B. B. B. is still the marathon free-for-all, catch-as-catch-can champ among basement cabaret entertainers. BBB's cellar in Hollywood deserves a better break than it's been getting lately.

Want-ad in Los Angeles "Herald": College man with business experience will pay $500 to anyone securing for him satisfactory employment with motion picture studio. And 68 chiselers hopped on his trail.

Toledo

Toledo Auto Show Feb. 9-13.

Local dansantes doing good biz.

V. K. Richards, d. e., "Forward Step."

"Lottery Bride" indef at Pantheon.

Chub de Wolfe, columnist, "Good stuff."

Lou Klewer, sports writer, "Wanta rassel."

George Calhoun, m.'cing at Show Boat, niter.

Mitch Woodbury-dramatic editor "Hits with Me."

Wally Caldwell, manager, Valentine, "more interesting."

Ace Brigode's dance band at Rainbow Gardens, Fremont.

German film, "Two Hearts," n. g. at RKO Palace for one week.

Ralph Phelps, radio editor, "Newsier than former column."

Local Paramount dickering with Arthur and Dane for personal.

Ray Allison, p. a., Paramount, "Like the column much better."

Dick Wright, ass't manager, R-K-O Rivoli, "Better than formerly."

Howard Feigley, manager Rivoli, "Contains much more news. I like it."

Town Hall series beginning at Loew's Valentine Saturday mornings.

Jack O'Connell, manager, Vita Temple, "improvement over former style."

Truck crashed into State theatre, Fremont, wrecking the front of the house.

Marsh Gollner, manager, Toledo Paramount, to Florida for two weeks.

Madeleine Darling, beauty expert, gave talks on Vita Temple stage last week.

Phil Gibbs, city hall reporter and man about town, "Oke." (A man of few words.)

Thugs failed for the second time in two months to blow the safe at the Ohio theatre.

Bill Hall, ass't m. e. "Blade," made his annual visit to a Toledo theatre last week.

Howard Feigley, manager RKO Rivoli, burning up. Somebody yegged two overcoats from him.

Judge O'Connell bawled police, saying if more co-operation more men would have been nabbed in $30,000 liquor raid.

Embassy supper club hacks off couvert charge. Entrance of Show Boat reason. Latter drawing at $1 coveur Wednesday and Saturday nights.

"Blade" newshounds going hot for bowling. Radio Editor Ralph Phelps put City Editor Fred Mollenkopf on the spot the other day and took him for some bucks.

Sidney Dannenberg, Publix, and Ray Allison, Paramount, touched up Hoot Gibson's act to make it presentable after unfavorable comment on opening. Not so bad now.

CHATTER

Brooklyn

New Brighton will not be wired this summer.

Rian James's throat has been bothering him.

Alfred Jones of the Par staff best ping pong player hereabouts.

Those shows at old Werba's theatre are being put on by Solly Shaw.

Half Moon hotel at Coney Island merchandising itself as a winter resort.

Local Fox staff going around checking opposition newsreels. New order.

Another old inn going down. Forthofer Hotel In Queens about to be razed.

Irving Solomon, manager of the Paramount. From Plainfield (N. J.) Paramount.

Talk of a two million dollar municipal pier and convention hall at Rockaway.

Par has declared February Joy Month. P. A. Bergman's smile at last has become a policy.

Good grosses at the Fox recently. Blanche Livingston of the Fox publicity office more optimistic.

Lionel Atwill in "The Silent Witness," new, at Majestic next week also. Kay Strozzi also in cast.

Brooklyn "Eagle" also out for neighborhood circulation. Started a Flatbush and Bay Ridge page.

Charlie Davis says he is going to move to Brooklyn so he can see a tree. Can't stop these Indiana boys.

Brooklyn "Times" making a big drive for neighborhood circulation, going in for oodles of theatre tie-ups.

Brooklyn Drama Guild, little theatre group, put on "Disraeli" Sunday night at the Little theatre with good turnout.

Few passes for "Strictly Dishonorable" at the Flatbush this week. Double feature flickers at this house every Sunday now.

Biggest local society event of the year held at the Academy this week. Colony House Capers with a top of $5. Two shows given.

Burlesque at Werba's going in for amateur nights. Not many local gals and guys appear to be itching for stock burlesque careers.

Even the boy scouts are getting showmanship. Holding exposition next week. Band on Par stage in conjunction with the event.

Ben Griefer, asst. at Paramount, dressed his prize lobby entertainer, accordianist, with a high hat heralding Ted Lewis' engagement.

Nothing wrong with the legit when you give the folks what they want. "Flying High" at Majestic last week and excellent at b. o.

H. F. Kinsey, manager at the Majestic, legit, goes in as house manager of the New Brighton at Coney Island, starting May 25.

Manager McLaughlin, at the Strand, so busy with the crowds pouring in to catch "Little Caesar" he hasn't a minute to read the dailies.

Two new operas trying out this week: "The Gay 90's" at the Boulevard, and Alice Brady in "Zero Hour," which James Elliott is producing at the Jamaica.

An amateur scored at the Par this week. She is a comely blonde coming from Flatbush and winner of Opportunity Contest. Tagged Edna Simon. May get in Publix unit.

Local flappers going strong for Charlie Davis's crew. Especially directed toward the youth who plays guitar and sings through megaphone. Davis's band immediate hit at Par.

Two lecturers this borough always goes for in a big way: Billy Phelps of Yale, on current books; and Burton Holmes, the big voice and camera man, on travelogs. Both lads appear weekly at the Academy.

Energetic Judy MacRae, formerly on the "Mirror," now with the local Par publicity department, was observed at Borough Hall the other day getting a picture of Davis and Borough President Hesterberg. Judy is the only girl p. a. in this borough doing this kind of stuff.

Baltimore

Maryland theatre returned to legit last week after several weeks of big time vaude. "Up Pops the Devil" the show and $9,000.

Mrs. R. H. Cherry, wife of the treasurer of the Loew Baltimore houses, is mother of a girl, now one week old. Papa is working overtime acknowledging congratulations.

Ford's theatre, which went dark several weeks back, will turn on the lights again Friday, when the Adlers come in for three performances. New York Grand Opera Co. next and Erlanger legit bookings to follow.

Baltimore playwright will get a local hearing when "Broomsticks, Amen" is premiered by the Play Arts Guild at their theatre here next week. Author is Elmer Greensfelder, who has had productions by little theatre groups in Boston, London and Dublin. His new play deals with witchcraft and the hex doctors around York, Pa.

New Haven

J. E. Rogers has opened a drama school near here.

Russell Moon, Fox publicity, goes to New York office.

Harry C. Arthur and G. S. Yorke here for Fox conference last week.

Yale's social season at its height. Town full of beauts for junior prom.

Lois Moran here for prom festivities as guest of Kempton Dunn, Yale footballer.

Howard Cleaves was here Friday showing his film of Pinchot's South Seas expedition.

Martha Borst, local girl, here this week with F. & M. "New Yorker" Idea. Stage name Majorie Burke.

Next production of the Little Theatre Guild will be Pirandello's "The Living Mask" Feb. 14, 16, 17.

Entries are being filed for city drama tournament to go on next month. Compete for Edith Fisher Schwab cup.

Pankrupt pee-wee owner states $100 a week net income during first few weeks soon faded to $4 a day for pony golf.

Never were so many amateur drama organizations around here as now exist in this city and nearby small towns.

Hotel biz must be bad in Gotham. Local papers are full of ads begging citizens to spend a night in the big city at reduced rates.

A bill to allow betting at horse races in Connecticut on a parimutuel basis has been introduced into the state legislature.

American Legion vets, only authorized apple peddlers in city, complain outsiders are chiseling and grabbing all the profit.

Police warning merchants against men working the old army game of collecting for ads in programs of shows that never materialize.

Roger Sherman theatre will turn house over for a midnite advance showing of "Kismet" Feb. 11 for benefit of Conn. Junior Republic.

Town has gone show dizzy. With cat show just over, next in line are poultry show, rabbit show, caged-bird show, auto show (current) and dog show.

Barney Rapp pulls a fast one in his band specialty this week. While three of his boys croon a chorus in the spotlight a trio of grapefruits come out of the darkness to interrupt their melody.

This town boasts an attorney, E. G. Levy, who has been christened "the Will Hays of Conn." because as counsel of the Motion Picture Theatre Owners he has settled scores of disputes in the Hays manner.

Portland, Ore.

Gin down to $2.50 a quart.

Radio KGW closed Del Milne's orchestra, account poor biz. Band moved to Multnomah hotel grill.

First annual Pacific Northwest Ski Tournament here Feb. 1, bringing entries from a dozen U. S. and Canadian ski clubs. Meet held on Mt. Hood, 60 miles from town.

Fifteen dirt mags lifted from newsstands by order of district attorney. Women's clubs and school board protested the sexy stories. District attorney found no law to stop their sale, since all the mags under fire are delivered by express. Local distributing agency agreed to stop delivery Feb. 1 rather than buck the protest.

Saranac

Dorothy Harvard is able to sit up. Write to your friends in Saranac.

Nela Edwards now up after a setback.

Fred Buck back to bed, slight setback.

Mae Armitage nursing a little pleurisy.

Angela Papulis now up for eats; doing fine.

Thirty-two below zero and everybody happy.

Kitty Vogelle, back to bed for awhile, nerves shot.

Richard Moore up for one meal a day and short exercise.

Patients are hoping the talkers will be installed soon in the San.

Eddie Voss back from the big street, little under the weather; abed.

Doris Giltrap once more okay after a set-back. Licked it. Now able to sit up.

Olivette, the Mrs. Alf. Pierce, here visiting Alf., who is a little under the weather.

Sign on call board: "Don't argue the Clara Bow case. It may bring on activity."

Alice Carman is now wearing skipants. Looks like Fanny Watson in her riding habit.

Eddie DeCaro gets real good X-ray report, left for Philadelphia for two-week vacation. Much okay.

Lee Fester, Central N. E. San., Rutland, Vt., after three months abed, up for three meals a day. Gained 15 pounds.

J. C. Louden, our own Scotch laddie, is giving away exercise. Says he won't need it any more as he is going back to bed.

Says Ben Schaffer: "So you are sick, eh? You got tuberculosis? Well, I am twice sicker than you. I've got fourberculosis."

George Harmon squawks about it being so cold the words freeze when you talk. To be understood you must talk with your hands.

Bobby Hatz gets the long-looked for. Up for two meals on half hour exercise twice a day. Bobby held down a bed for nearly two years.

The Jewish Guild has four patients at the Clancy cottage, Bloomingdale road. Jean Steele and Mandy Kay both showing fine comeback.

"Hi" Tom Long, Pacific Coast comedian, in the U. S. Vet's' Bureau Hospital, Alexandria, La. He's chasing the bug there and you can write him.

Rochester

No road shows in sight, Lyceum dickering for stock.

Edson B. Miner, musician, held up and robbed of all he had, $1.

Regent dropped "Ex-Flame" in mid-week and shot in "Gang Buster."

Edwin M. Carewe visited Rochester hog-feeding experiment station last week.

Helen Kane not so hot at the Eastman. Fair over week-end, then fell off badly.

Piccadilly theatre tried double feature grind policy two days. Biz boomed, so it may be permanent.

Loew's Rochester introduced Philip Van Tassle as song leader to pep up audiance during organlog.

Hughie Barrett out as m. c. at Loew's Rochester. First violinist leads stage band. Allan Rogers in for four weeks.

R-K-O Palace changes week-day prices at night from 60-40 to 50c entire house. Shift corresponds to Loew's Rochester.

Times tough for speaks. With handouts to stave off pinches, bail and fees if you don't, and redeye selling in three downtown joints at 10c a shot, there's hardly a Rolls-Royce in the biz.

St. Louis

St. Louis' annual auto show at Arena all week.

John McCormack sang to 6,000 in the New Coliseum, $3 top.

Playhouse Club of St. Louis University will give "Dulcy" Feb. 9-10.

"Simple Simon" at the Shubert Rialto this week. Will Durant addressed the Junior League.

Alice Mackenzie, one of the Muny Opera favorites, appeared with the Grand Central players (stock) last week in "Dear Me." Company is Skouras' new enterprise.

Catholic Theatre Guild this week playing "Jade God." John Barrymore's film "Man From Blankley's," at Y. M. H. A., Feb. 8. Picture hasn't been seen at any big house here.

San Francisco

Charles Leonard leaving as chief of RKO publicity forces. Doctor's orders. Emil Eumann succeeds.

Sid Goldtree is consulting European sailing schedule trip in search of new material for his Green Street theatre.

Laryngitis put Frances White out of the bill at the Golden Gate for two days. George Bole hurriedly shaped a "revue" to fill in.

Charlie Dobie, known to readers as Charles Caldwell Dobie, novelist and short story writer, is going the way of most novelists: lecture platform. Dobie once wrote a play "Doubling in Brass." Plenty. But he still writes books.

County Grand Jury has been keeping Paul Corbell, former song publishing firm executive, on the anxious seat. Corbell was accused of selling stock in "Duncan Sisters, Ltd.," without the Duncans knowing about it. County Grand Jury wants to know.

Denver

Denver auto show, Feb. 8-14.

Mr. and Mrs. L. J. Finske will make their home here.

M. G. McKinney, at the Paramount, has gone to Kansas City.

Geo. Baker, manager Paramount, has a roadster with a special cream and blue paint job over the factory finish.

To cut expenses these signs are on light switches at the Paramount —"Help put The Paramount over— turn out the lights."

Harry Nolan, oldest exhibitor here, and Tom Sullivan, owner Gothic, spending month in Brownsville. Tom says he will spend most of his time across the border.

Visitors on film row from out of town. Carl Judge, Wheatland, Wyo.; O. O. Cleveland, Newcastle, Wyo.; A. C. Bratton, Big Springs, Wyo.; Ed Anderson, Pueblo, and Ted Williams, Colorado Springs.

Birmingham

Paderewski and his hair in town Feb. 4.

J. E. Miller to handle local publicity for R-K-O.

Idle stagehands are wondering what it's all about.

R-K-O has new uniforms for ushers at Trianon and Ritz.

Little Theatre presenting first play of the year, "Hotel Universe."

"Four Maniacs," local radio act at Empire, held over for second week.

Passes in every few bars of candy in vending machines in Publix houses.

Theatres in Mississippi are dodging Sunday blue laws by giving unemployment benefits.

Looks like spring. Beautiful weather that would make Californians throw a fit. Hurting show biz.

Ritz started inviting public to free previews on Friday nights. Figure word of mouth advertising good publicity.

Birmingham's an industrial town. Yet it has more pro writers than any other town in the South. And three times as many amateurs.

Auto show declared a huge success and cut in on theatres' grosses. About 25,000 people attended during the three days. No admission.

Burglar broke into home of Oscar Watson, assist. mgr. Trianon, and escaped with about $800 in jewelry and money. And Oscar's pants.

Boston

Maurice Chevalier in person at Met soon, maybe.

Arthur L. Griffith just back from Panama Canal with Mrs. Griffith.

Jack Saef assistant to Floyd Bell in publicity work for Boston Publix.

Mary Healey, press agent for R-K-O houses here, put over great campaign on "Little Caesar."

Oscar A. Doob, for Loew's nationally, devoting week to local conditions and reporting them good.

Floyd L. Bell, for several years publicity pryer with Ringling, now in same capacity for Publix in Boston.

Allied Theatres holding monthly luncheons at the Hotel Bradford now. Speakers of note from outside.

John McConville, for years associated with picture concerns, now doing lay-out work for Paramount Publix in Boston.

John O'Brien deposed as manager of the Boston Garden, succeeded by Richard G. Dunn of Madison Square Garden, New York.

Frank Cruikshank in ahead of "June Moon," says he is going back to his first love, the circus. With Ringlings next season.

Gus Sonnenberg, wrestler and former football star, announces plans to retire from wrestling racket after impending marriage to local college girl.

About 30 applications for a license but the selectmen granted approval for only one site, Publix winning out through its promise of high standards.

Al Duffy, press agent for Shuberts in Boston, has collaborated with Lester Allen of the Boston "Post" on a new play, "Green Room." Soon to be produced.

Benny Meroff "He's Got Rhythm" clicked big in Boston and will be here permanently. Title of master of ceremonies dropped. Instead "cyclonic permanent entertainer."

Roland Butler, who conducts an advertising agency during the winter seasons, may not return to Ringling this summer. Intends to devote all his time to his agency.

Mayor Curley and Censor Casey are back of new legislative approval for change in law to make miniature golf courses liable to license and control as public amusements.

Thomas Currier, of vaude radio team, "Hum and Strum," has taken local professional girl as his bride. She is known on the stage as Marie Duke and will probably join the act.

The Laboratory Theatre Players, new little theatre experiment, will produce Louis Bromfield's "Early Autumn" dramatized by David Reid from the Pulitzer prize novel. Local production is to get the feel of the adaptation to see if it has production possibilities.

Richard G. Dunn, the new manager of the Boston Madison Square Garden Corporation is sold on the possibilities of indoor soccer with seven men on a side and involving the wearing of sneakers. Dunn contends that there are 100,000 fans at present enthused about the outdoor game including 18,000 Boston schoolboys and that the experiment which he will start on February 5 is apt to prove a close second to hockey in New England.

Minneapolis

Chicago atmosphere at the Spanish Room night club: hold-up of several hundred patrons on dance floor by a pair of bad bandits.

Lucky the theatre with picture boasting beautiful new feminine star. "One Beautiful Night," at the State got all the Sunday newspaper picture breaks for Evelyn Laye.

"The Journal" has started a $5,000 cash prize "laughing gallery" contest, the trick being to match up "laughing gallery" distorted pictures of film stars with natural photographs.

All attendance records broken by Automobile Show on opening day, Saturday. The same night 9,000 people paid $1.50 to $2 to see the Minnesota-Chicago basketball game at the University field house, and 3,000 attended the Minneapolis-St. Louis professional hockey contest, while on Monday night the Petrolle-Tut prize fight drew a gate of over $30,000, at $5 top.

CHATTER

Loop

Helen Kurniker almost went to Bermuda.

Al Blasko now helping Essaness manage a theatre.

Johnny Mednikow telling everybody about singing trailers.

Jack Kearns and Mickey Walker in the loop, getting ready for Miami.

Edna Pfister stays true to tradition by denying she denies everything.

Jimmy Coston spends his time either coming from or going to New York.

Edwin Levin of the Goodman can't decide whether or not to have the flu.

Phil Phillips, former head of the Actors' Union, is now announcer at KYW.

B. & K. went for another two-color ad spread in the "Tribune" Friday.

Norman Moray, now a New York big shot, bubbled in and out of town for Vitaphone shorts.

Hazel Flynn, the "Rob Reel" of the "American," is now doing screen interviews under her own name.

Chicago will see its first political talkers, with Big Bill Thompson grinding out some speeches for loop screening.

Mike Barnes and J. W. Marcellus skidded their flivver two miles along an iced Ioway highway before hitting a fence.

Flu touched off a flock of show people locally. Frank Dare, Mark Fisher and Sylvia Brenner among the pill-takers.

Leo Weisskopf whispering to strangers his 11-year-old daughter, Eleanor, is a kid prodigy, having just entered high school.

Sam Insull has a medal from France, making him a chevalier of the Legion of Honor, for his job as head of the Chicago Opera.

Syracuse

Declining health has led to the resignation of Louis Crabtree as music critic of Hearst's "Sunday American." Thola Tabor Schenck is now by-lining the Hearst musical reviews.

Publication of pictures of the pet dog and cat owned by Mrs. Elvira Imgard, aged retired actress, now in Onondaga General Hospital with injuries suffered when struck by a train, have aroused widespread interest. Animal lovers as far away as Kentucky have bombarded the S.P.C.A. with offers to care for the pets.

John Erskine, author-playwright, has tied up with the Juillard Foundation as a sort of glorified p. a. Erskine was in Syracuse to start off a new Juillard project—the promotion of a love for music among young children. Plan contemplates an opportunity for musical tyros to appear in public. Actually, it sizes up as a gag to stimulate the sale of musical instruments and music and assure something more than a radio in the home.

Justin W. Sanford, former Syracuse office boy and erstwhile Cazenovia waiter and chef, who cut a wide swath along the up-state Rialtos, is under arrest on a grand larceny charge in connection with loans obtained as advances upon a suppositous fortune of from a million to two or three he was to have inherited. Sanford, according to an inventory of his case by District Attorney Albert F. Devitt, of Oneida, has $2.60 on hand. Until the blow off, Sanford entertained plenty.

Bronx

Morris Sussman, manager of the Empire, still reading that book.

So many kids at the Saturday morning showing of "Tom Sawyer" at the Fleetwood, had to call out the reserves.

Indoor roller skating becoming popular. Fordham Skating Palace has a competitor. New one is the West Farms Roller Skating Rink.

All the Morrises of upper Riverside Drive turned out to see Estelle Morris, pride of the Morris clan, perform at the Fox Audubon. Even the neighbors went.

Clarence E. Willard, "The Man Who Stretches," conducting dieting classes at the Fox Park Plaza. A good stretcher, he's stretched a three-day engagement into a week.

Henry Suchman and Hi Gainsbrug have the America, formerly Miner's, Bronx. Reopening house Saturday with stock burlesque and pictures. Suchman, former picture exhibitor here.

After week at the Bronx opera house, Michael Michalesko and his Yiddish troupe are back at the Prospect. Only on condition that Michalesko makes daily payments toward what he owes in back rent for the Prospect.

With arrival of premature warm weather, Louis Gans, manager of the Boston Road theatre, has called the boys out for early spring batting practice. Louis himself has spring fever, but now is only "managing" the team.

Adolph Goldberg's start as a concert impresario on an open night at the Prospect, not so hot. Audience thought it was paying for a regulation Yiddish attraction, but found only a single Russian singer and a bald-headed piano player. Cops were called when they wanted their money back—and they didn't get it back. Not from Adolph Goldberg.

Detroit

Local legits at $2 top.

Monk Watson back in town, visiting.

Johnny Dibert, at the Michigan, celebrated his 5th wedding anni.

Eddie Weisfeldt Jr. commuting between here and Chi.

Sammy Dibert is the name draw at the Arcadia Ball Room.

Epidemic of babies for members of the Michigan Theatre band.

Fox charging 10c a pass for service charge. Publix doing it for a year.

Flo Kelly back after St. Louis and Niagara Falls, but no honeymoon.

Harry Bloom, music pub., and wife (Irene Havlack) gave the locals a visit.

Eddie Loughton goes out nights with his doctor, Abe Fellman. Just in case.

Marion Farrish, formerly at Fisher, joined the F. & M. "Enchantment" Idea.

George J. Riley, "Mrs. Riley's nicest son," is doing blackouts this week at the Michigan without the blackout.

Bob Nolan sends in plenty of requests for numbers over the radio by Freddie Bergin. Evidently stays home nights.

Nate Platt is readying an apartment for his wife (Myrtle Paley), who is forsaking the organ at the Chicago Uptown and moving to Detroit.

Columbus

Song hawkers on streets again. No arrests.

Jan Garber to play at Ohio State junior prom.

No legit in sight for some time—Hartman closed.

Leggers rubber-checked to death—but glad to sell.

Stores showing silents. Regular pictures with ad tie-ups.

Ed Dohse, former Ohio Stater and local singer, to get berth with WLW.

Eagles' Charity minstrel three-day turnawty. Take went into soup kitchen.

High school senior classes putting on nothing but 'gay nineties" plays this year.

Henry Cincione, musician at Ohio, counters wife's separation suit with one for divorce.

'All My Love," song composed by Vince Hunter, local newspaperman, plugged by Lopez.

Romance between Buddy Page, Ohio m. c., and Fay Brady, or "Second Little Show," on rocks.

Bob Carr, former resident, now scenario writer, here raving about Soviet Russia. Going there.

John L. Bowen, critic, reviewing local stock burlesque, warns producers, "Gentlemen, there is a limit."

Ralph Allen, NBC tenor, gets big publicity boost here due to having attended Dennison university, this city.

Mary Brodst and Fay Lewis, marathon dancers well past 1,200 hours, married at Auditorium. Entire dance moved there from hall at city limits.

Westchester

To let sign on Hastings theatre at Hastings-on-Hudson: Straight picture house, seating 700.

Mr. and Mrs. John C. Hearns have a girl. First child. Pop is manager of RKO Embassy at Dobbs Ferry.

Edward M. Spitz, one-time picture producer, is now the boss of the Marshall-Matheson department store in Yonkers.

Bide Dudley, N. Y. "Eve. World" columnist, headed bill at Proctor's first half. Bide now eats his corn flakes in Yonkers when at home.

Girl bandit has invaded Westchester. One, "young and pretty," police say, aided two thugs to hold up New Castle restaurant, Chappaqua.

Geoffrey O'Hara, composer and vocalist, entertained his town folk at the Y. M. C. A., Yonkers. Although of Yonkers for many years, he seldom appears locally.

Albert R. Lovejoy, director of the Cambridge School of the Drama, Harvard University, will conduct a summer dramatic school at the County Center this year.

The Beachwood Players, amateurs, will present "The Devil," Molnar play, at the Beechwood theatre, on the Frank A. Vanderlip estate at Scarborough, Feb. 12-14.

Frank A. Seitz, 84, husband of Selma Seitz, president of the Westchester Broadcasting Corporation, which operates Station WCOH at Yonkers, died in that city Jan. 26.

Mrs. Walsh, wife of George C. Walsh, with Publix, is a patient at Dr. Fitch's sanitarium, Bronx. Blood transfusion was resorted to, so serious is her condition. The Walsh home is in Yonkers.

Temporary injunctions restraining the operation of Schmidt's Farm and the Duck Farm, two eat, drink and dance resorts on the outskirts of Yonkers, have been issued by the Supreme Court. Alleged the zoning law violated.

John Hendrickson, 70, night cashier in various restaurants in Yonkers for many years, collapsed on the sidewalk in that city Jan. 30. He died of a heart attack in an ambulance while on the way to the hospital.

Unique performance given when students at Marymount College, Tarrytown, presented play in Latin. Name of piece was "Somnium," which in United States means a dream or dreamer, or something like that.

At the annual meeting of the Westchester Drama Association at the County Community Centre in White Plains, Genevieve H. Cheney, Mount Vernon Community Players, was re-elected president. Twenty-six Little Theatre groups from different parts of Westchester affiliated. Annual tournament at County Center, week of April 20.

"Husbands are difficult to manage and expensive, but since it is only in the home that we can have happiness, women must have them, even though we find they come high in money, time, care and sacrifice," was the declaration of Mrs. Forbes-Robertson Hale, actress, author and lecturer, before the Portchester Woman's Club.

Louisville

Walter McDowell looking for cold remedy.

A skating club has been opened on 4th street, our 5th avenue.

Dick Mason, with stock burlesque at the Savoy, back from his vacation.

Recent stagnant condition of the Ohio River added a new word to local vocabs—algae.

Lester Vail, here several seasons in stock at Brown (not films), received all the praise in "Beau Ideal."

Hadan Read, organist at the State, is growing in popularity since WHAS started broadcasting his recitals.

Walnut remains dark, couldn't get the pictures, but the National, which opened later, has had good films and business.

Paradise dance club is new in the Labor Temple with "50 pretty hostesses." Maybe less and not so pretty, but hostesses.

"Joe Mendi, Jr.," Tiffany's chimp, at National, keeping the papers full of his antics. Wears four suits a day and attends banquets.

"Courier - Journal" started a "Laughing Gallery of Movie Stars" contest Sunday with $250 in cash prizes. Runs five Sundays.

Canary Cottage makes the best chocolate soda in the country for 20c and the Taylor stores sell their "Jumbo," the biggest, for the same price.

Musicians want every theatre to have at least one of their union men employed. May try to force this through but let house get around it by engaging organist.

Earle J. Johnson is the live manager of the National who is staging a "month of stars" program to fight competition. First Chic Sale, Feb. 8 to 14. Louisville "Times" features Chic's daily column on front page.

Jacksonville

Frank Rogers in New York.

Gary Ford will stage her annual revue at the Temple Feb. 19 and 20.

Playhouse, after rocky girl shows, showing sex film shown year or so ago. No money here, struggle to exist.

Bill Krause had a burglar scare last week, but robbers were chased through own fear of interference by customers.

Lasses White, old-time minstrel, directed Shrine minstrel show last week, with gate fair considering conditions.

Harry Weiss, manager of the Florida, is obeying his screen advice on citrus fruit eating. Harry and his wife indulge in a glass of orange juice twice daily, eating oranges and grapefruit in between meals.

Clarence Darrow set for prohibition debate here Feb. 9 with Dr. E. O. Heath, Methodist minister. Unusual angle is that Sunday (1) Dr. A. C. Schuler, fiery Baptist here, boosted the debate by preaching on "The Darrow-Heath Debate, and What I Think of It." He wound up by recommending that his hearers attend. Mayor Alsop will be chairman.

Milwaukee

Paul Horwitz has gone back to his old love, Yiddish plays and players, at the Pabst.

Pabst was the scene of Mildred Cable's first Milwaukee recital. Miss Cable is a local girl.

Mild weather kept a lot of folks away from the skating places, for which the theatre managers give thanks.

Pat O'Brien, local lad, now cast for the film, "Front Page," was married last week in Los Angeles to Eloise Taylor.

John Meara is doing publicity for the Auditorium. One week it's an auto show, then a wrestling watch, a concert or two, and then a convention.

Karl Schauermann formerly drama and music writer for the "Leader" but for the past year with the Milwaukee office of the Chicago "Tribune," is now covering drama for his paper.

There are now seven acts of vaudeville at the Majestic. Brin has done away with his 11 Torney girls, his m.c., and put the orchestra back in the pit. Theatre returns to what it was designed for, vaudeville.

Ed Wynn disappointed Davidson management by canceling, so Jim Higler played the Wynn talker, "Follow the Leader," for two weeks. "Royal Family" now on but it looks like more legit. shows after that.

Communists put on a show of their own the other day in front of the Safety Building, demanding the release of one of their number who was occupying a reserved seat. Performance was handicapped somewhat by police.

Some $250,000 was left to charity by Nat Stone, owner of the Davidson theatre building, who died recently. Stone had been active in the operation of the house since Sherman Brown withdrew last season. Klein Corp., which has one of the Stone sons as a member, continues with the theatre.

Pittsburgh

Vic Irwin sticks at Plaza.

"Strange Interlude" returns at Nixon Feb. 16.

Nits club biz plenty off. Just a one night, Saturday, town now.

Local theatrical mob has deserted Child's for Thompson's at nite.

"Press" running series of articles on film stars born in Pittsburgh.

Christy Wilbert, Warner p. a., and Ruth Miller, dancer, engaged.

"Criminal Code" first picture in two years to be held 3d week at Warner.

Hugh Banks out of Sharp stock cast. Father seriously ill in Evansville, Ind.

Al Shenk, nit club m. c., and Sally Lytton, local gal and non-pro, married last week.

Sunday concerts by Pittsburgh Symphony Orchestra going big this season. Eddie Specter and Dick Rauh the boys behind.

Shuberts using $2.50 top here for "Death Takes a Holiday" and all other dramatic attractions. It's $3.85 against the usual $4.40 for "Flying High" and "Simple Simon."

Irving Pichel, in "Right to Love," current at Penn, getting big plug this wk. in local dailies. Hometown boy and nephew of a prominent member of the bench, Judge Stadfeld.

Johnny Harris' mother and sisters have rented George O'Brien's cottage at Malibu for the winter. George's off on a cruise around the world. Harris and O'Brien families are like that.

Cleveland

Harry Davis p.-aing. Cocoanut Grove.

Eddie Stanley leaves State as m.c., for New York.

Structural ironwork started on Lotus Gardens.

Harry Gibbs succeeds Jim Reilly as Pathe Exchange manager.

Guthrie McClintic here to see wife's (Katharine Cornell) new play.

Roy Lewis starts free dancing lessons for State as exploitation stunt.

George Davis, d.e., back on job with both smashed legs mending nicely.

Billie Thomas exploiting Austin Wylie and Kay Kyser's bands after siege in hospital.

Katharine Cornell's "Barretts of Wimpole St" drew SRO on three-day premiere run.

Adler family brings Yid play to Ohio for one day, leaving it dark for another week.

Bill Lawler back at his pop fish eatery after two months in hoosegow for bootlegging.

Eleanor Clarage's nitery gossip column taken over by Albert H. Stasny, during her world tour.

Metropolitan reopening Feb. 14 with Lew Junior's Negro musical revue stock promoted by local dough.

Bonner Dunkerson's new play "Broomstick" and "Antigone" produced at same time by Play House's two theatres.

Vic Leval held up floor show at new Cocoanut Grove for half-hour on opening night so Bill McDermott, d.e., could catch it.

Washington

George and June Ball, dancers, have started an engagement here.

Andrew R. Kelley, reviewer on "The Times," has discontinued his daily column—"Gleanings and Screenings"—after three years.

John J. Noonan, pinoeer picture theatre owner, has leased the Little Theatre, where he got his start in the business, to Sidney Luist.

Roxy and His Gang, here Thursday (5) for two benefit performances, to build a chapel at Walter Reed Hospital, will be guests at the National Press Club.

S. E. Cochran, manager of the National, is in New York to select players for his seventh season of spring and summer stock at the local National. Opens Easter Monday.

One press agent, at least, is minus a voice. Lee Riley, traveling ahead of 100 Italian singers, with the New York Grand Opera Company, lost it after leaving Montreal in a sleeper.

Stage hands and musicians in

(Continued on page 65)

Razzing The Home Town

(A series of stories on the inside show end of key cities, without giving the cities any the best of it.)

ALBANY, N. Y.

By Henry Retonda

Albany, N. Y., Jan. 30.

The oldest chartered city in the United States and just as antiquated in the amusement field.

This is one of the larger cities in the state that has no Sunday films and where the exhibitors sit back in contentment on the Sabbath while thousands of dollars literally flow out of their pockets to smaller neighboring communities. Here's a town of about 130,000 population minus a legitimate show of any kind with the exception of a cheap burlesque stock.

The capital city of the Empire state where amusement laws are made is unable to support one legit house. The Capitol, owned by the Shuberts, which is the only legit house within a radius of about 75 miles, can draw from a population of half a million. Here is one of the cities in which the Shuberts and Erlanger's have dropped a small fortune trying to introduce shows. The Capitol has been dark the last few months after an unsuccessful season of stock, despite the support given it by Governor Roosevelt and other influential individuals and organizations.

There are only five first run picture houses here—two operated by Warners, one by R-K-O and two by C. H. Buckley, an independent owner. As far as beauty and comfort are concerned, they certainly lack magnetism.

People here like to boast about attending a show in New York City, but, bring a name here at $1.25 top and the results will be very discouraging.

No Censor—For a Reason

Albany has no censor. But nothing ever comes to Albany to be censored. At one time this town was a very critical city. There used to be an old saying that "If you get by Albany you'll get by anywhere." That's the reason why many shows used to open up here before going into New York. Now, legit shows can't get a large enough audience to do justice to a rehearsal.

But the place has contributed its share to the amusement world. It was here that F. F. Proctor got his start, when he bought the Gaiety, located at that time in the tenderloin section. Later, he purchased the Leland and then took over the present R-K-O house and Harmanus Bleecker Hall. Then he branched out to other cities. George Wallen and Clarence Wallen both local boys, remained close associates of Proctor throughout his career as owner of a chain of vaude houses.

Lytell on C. C.

Although Bert Lytell is not a native of the city, Albany claims him as one of her own. Lytell got his start here. At least he was in Albany long enough to become a member of the Chamber of Commerce. It was at the old Harmanus Bleecker Hall, now operated as a first run picture house, where Bert started in stock and soon became the matinee idol of the city. He played here for at least five seasons.

It was Bob Vignola who put the film bug in Lytell's ear. Vignola was an Albany man. He used to operate a fruit store in Albany and during his spare time took part in amateur plays. He was a member of the Unity Players, a church group, which he helped to direct in addition to taking parts in their various plays.

Nash Girls

The Nash Sisters are products of Albany. Both graduated from Sacred Heart Convent here. Their father's name was Philip Ryan, who was manager of the old Leland Theatre. Later Ryan went to New York for Proctor.

Frances Starr is another Albanian. She began her career by playing stock at the Leland and left here with a stock company. She then went to the Coast. Then Belasco saw her in "Gallops."

There was also Ward Cane, a native of Albany, and Carrie Turner, William Amsdell, William Florence, Felix Morris and Joseph K. Emmett. Local belief is that Mrs. Fiske, Otis Skinner, and Fred Stone made their debuts here. Townsend Walsh still pays a visit to Albany now and then.

But Albany's growth in the theatrical field will always be retarded as long as it remains a six-day town. The people want Sunday pictures. A recent survey by the "Times-Union obtained 26,000 votes, individually solicited, showing that 24,000 were for Sunday films and 2,000 against. Albany will eventually wake up—but when?

Pitching Pennies

"Lagging," or pitching pennies to a line for big dough and side bets, is becoming one of the most popular indoor pastimes for gamblers who congregate around Times Square.

In a recent game among the big shot track boys, held in the back room of a cigar store, pennies were tossed at a chalk line with each throw representing a century note bet One of the boys went to the cleaners for $1,700.

Chuck O'Connor Given Acquittal in Stolen Jewelry Case in N. Y.

A jury before Judge Max S. Levine in General Sessions acquitted William J. Chuck O'Connor, Buffalo fight referee and politician, of criminally receiving stolen jewelry, also of the charge of bringing stolen property into the state.

The same charges were dismissed earlier in the trial against Mrs. Hilda Carter, of Atlantic City; George Cole, of 197 3d avenue, and Alex Friedman, jeweler, of 535 5th avenue.

The four, along with James W. "Australian Paddy" Watson, who is serving a term in the Pennsylvania penitentiary, were arrested May 26 following a raid on O'Connor's room in the Hotel Commodore. When the police broke into the room they found Friedman in possession of $200,000 worth of jewelry and O'Connor with $25,000 in marked bills. O'Connor, believing raiders were holdup men, attempted to hide the currency behind the radiator near a window, but the bills floated out of the window over 42d street. All but $7,500 of the money was recovered.

Noel C. Scaffa, private detective for insurance companies, was the principal witness against the defendants. He admitted suggesting to Friedman that the latter work for him in recovering $60,000 worth of jewelry stolen last winter in Miami from Mrs. Hortense Herman, of 740 West End avenue, New York. It was the specific charge of the possession of this jewelry the four were indicted and tried.

After the state had rested, Judge Levine directed the jury to acquit Friedman, Cole and Mrs. Carter, the latter for insufficient evidence and Friedman on the ground that he had acted as an agent for Scaffa.

Located

Friedman, following his acquittal, was used by James D. C. Murray, counsel for O'Connor, as the first witness for the latter. The jeweler testified that Scaffa had approached him and offered him a large reward if he would aid the detective to locate the missing Herman jewelry. Scaffa said that a man named Jack Casper was supposed to have the gems and that the only way to get in touch with Casper was to approach him through someone known in the sporting world. Friedman suggested O'Connor, of Buffalo.

The two went to Buffalo and Friedman put the matter up to the referee, promising the latter compensation if he would locate Casper. O'Connor agreed. A few days later came to New York and told Friedman that Casper would arrive with the jewelry but that it would cost $25,000 to recover it. Friedman notified Scaffa and the latter agreed to pay that amount besides giving Friedman and O'Connor $5,000 each for their work.

Scaffa notified Lieutenant of Detectives Richard Oliver. Scaffa turned the money over to Friedman in the Grand Central, and told the latter to go to O'Connor's room and get the jewelry. Friedman did so. O'Connor left his room and went apparently to another part of the hotel to get the jewelry from Casper. When he returned Oliver and other detectives broke into the room.

The testimony of both Oliver and Scaffa practically bore out Friedman's testimony and O'Connor's story tallied with that of Friedman.

Black and Tan Slumming Sprees Turn Into Hi-Brow Salon Huddles

Harlem is going high-brow.

There is a Negro element in Harlem which considers itself the most truly sophisticated on earth. It mingles and has friends and acquaintances among the intellectual, artistic and smart groups of America and Europe.

Harlem's sophisticates have discovered that they cannot mingle upon a satisfactory footing with these white groups in the public cafes or night clubs of Harlem where everybody is admitted and where sightseers come to stare at the commercialized vulgarity on display.

A private gathering is what they seek, where only whites who are known, who are somebody or who are interesting may be admitted. Therefore salons are growing up in Harlem, where mutually congenial people of both races may gather and where unsympathetic spectators may not gain admittance; salons that differ from anything of the nature that has been tried downtown, because the commercial idea is not the end in view.

A New Black Belt

Harlem has changed considerably in the last few years. It has grown so sophisticated, so much "smoother, silkier," as they express it themselves, that outsiders know as little about its people as they ever did, and what Carl Von Vechten wrote about them seven years ago is entirely passe. In fact anything that Von Vechten orother authors wrote about them in the past does not apply at all today.

These writers found them crude and primitive, nothing as they are now. Maybe it was the limelight that such authors shed upon Harlem that caused the highbrow trend; that caused them to become conscious of themselves; that discovered for them intellectual footings, with white groups and caused them to strive for it. Anyway it's there now.

One enthusiast is a Negro who formed a salon in Harlem and is credited with having started the idea although now there are many throughout the district. Last year he started by giving parties every Thursday night for his friends. His circle grew so wide that this year Moore took up his headquarters in a Harlem night club. This turned out to be "a disastrous mistake" and after one week he returned to his own home.

A Sample Salon

What Harlem terms a salon is an interesting spectacle. A "Variety" reporter attended one the other evening.

In Harlem a person's moral character is not even thought of. He is only judged by whether he is pleasant or likeable. Yet there are rigid requirements of conduct.

Conduct

Entertainment, which is rendered by those present, may be somewhat risque but not too much so. The main scheme is for everyone to be as amusing as possible. Lights are low, incense is burned and there is a general air of informality, but it is quite surprising to what an extent a restrained and genteel atmosphere is managed. There is no drunkenness such as seen in the cafes or other spots downtown.

Of course this is at a gathering of Harlem's intellectuals. There are blacks in Harlem of sedate family life who look down upon the mingling of the colors and whose obedience to a moral standard is rigid. Most of these colored people know nothing at all about the night life of Harlem. They never frequent the cafes and are not at all familiar with the group which seeks an intellectual mingling with whites.

Much of the talk of Harlem's intellectuals centers around the Race question. They are always discussing it pro and con.

Pony Golf

(Continued from page 57)

these are dancing, archery, shuffleboard, golf, pool and miniature bowling. The Department also states that foreign nations, seeing the possibilities of miniature golf in the United States, are following suit. Latest estimates at the Department place the number of courses in this country at 30,000, with an investment represented at approximatel: $175,000,000.

The Other Side

Reports reaching 'Variety' through its domestic and foreign correspondents since the summer do not jibe with those received by the Department of Commerce.

Indoor golf in the States is stagnant. Unusual ballyhoos with reduced prices have been tried to stimulate attendance. Passes are freely given and tie-ins with various propositions, also calling for cheaper rates of admissions, have been made. Any number of indoor courses have been converted for dancing, roller skating, etc.

That indoor golf might become even a passing fad, as did outdoor miniature golf last summer over here, is now out of range, since the winter season is almost into spring.

At the winter resorts in the U. S., where pony golf may be played out-of-doors, the tendency has been toward one course in town as most popular, with the others in the resort neglected. In Los Angeles, mild throughout the year and the settlement of more miniature golf courses than any other locality in the U. S., the tiny golf courses have been placed on sale or abandoned by the hundreds.

Dies Away

Foreign correspondents reported a pony golf craze at the outset, to rapidly fade, as in this country. England especially overcame its enthusiasm for the smaller golf in a hurry. A report from England says indoor golf is a flat and costly failure. One syndicate promoting it has lost $750,000 to date. In Australia it burned itself out in three months. In So. Africa it is now dying, and so on.

No reports received by "Variety" to date of any revival prospects for summer miniature golf, although there is most likely to be an attempt on the thousands of courses laid.

Miniature golf did not sweep the U. S. last summer. A few sections were apathetic toward it.

Overestimated

Official estimates of $200,000,000 or more invested in or represented by miniature golf during last summer sounded grossly exaggerated. Top price for the layout under patents was $4,500. Bootleg equipment was sold at any figure down to $1,000, while perhaps one-fourth of all of the courses were home made. A more conservative estimate would have been $75,000,000.

Summer miniature golf could not draw in the daytime through the sun's glare and hold' g th player to a very small area o' movement. At night trade was precarious through the weather, like all outdoor amusements. The swiftness with which miniature golf started last spring had died away by mid-July, and in mid-August meagre attendance could be noted almost anywhere.

Hundreds of small courses were located only for auto trade, otherwise isolated. They were the first to feel the reaction.

In the spring spectators around the fence exceeded the number of players within. Later in the summer the spectators had fallen away, and players only could be seen within the enclosure.

That indoor miniature golf acts as a promotion for regular golf is denied upon all sides. Golf players who tried the pony game stated it could ruin their geen field style. Very few regular golf players would even try the miniature, figuring it only a girl-getting game, which it eventually became before the summer ended.

The show business opinion is that miniature golf, in or out of doors, is cold.

Havana Wide Open for Gambling and Stuff, But No Dirty Films

Havana, Feb. 3.

While Havana is running wide-open there seem to be limits. Mayor Gomez has just banned the stag showings of French and American dirty films at the Alhambra. House had been open only four days and was mopping up, although previously in red plenty.

Gambling still is going heavy and getting a big play. Almost every other house is a joint where some sort of a game is going on.

Faro, craps, roulette, baccarat and every other game all being dealt.

Stakes run from 5c up.

6 Out of 25 Indoor Golf Courses Get Money

Syracuse, N. Y., Feb. 3.

First sign of the decline in interest in indoor Tom Thumb golf here noted this week, when the Winchester hotel put a sign in its window offering its miniature course for sale cheap.

Winchester created quite a furors here last fall when it transformed its lobby and part of the adjacent restaurant into a rather elaborate course. Patronage fell off until now attendants have little or nothing to do.

Syracuse has about 25 pretentious indoor golf plants, with a half dozen probably making some money. Direct mail advertising rather than newspaper space is being used to solicit patronage. Newest gag is to send out impressive invitations to prospects to be guests of the management.

Several of the indoor plants have restaurants and refreshment counters in connection. These rather than the courses bring in the sheckels.

St. Moritz Love Murder Sensation of Europe

Budapest, Jan. 21.

Mrs. Simone Boulter, who shot and killed Cuno Hofer, Swiss novelist, at the Hotel Carlton in St. Moritz, is the most talked-about woman on the Continent. Cuno Hofer, a wealthy highbrow literary amateur, whose family own the Fernet-Branca liquer manufacturies in Italy and Switzerland, spent most of his time in Hungary, where he had large estates. His wife was a Hungarian, Co ntess Ilona Dessewffy, daughter of one of the oldest aristocratic families.

Mrs. Boulter, widow of a rich Englishman, one of the managers of the Savoy Hotel in London, but a Frenchwoman by birth, fell in love with Hofer a year ago and since followed him about. She came to Budapest with introductions from Gilbert Miller, who is tremendously popular in Budapest thetrical circles.

This opened every door to Mrs. Boulter, except Cuno Hofer's who apparently would have nothing to do with her.

Hofer died instantly, but Mrs. Boulter was only slightly wounded. Hofer left a widow and two sons.

Aplenty and Cheap in Mt. Clemens—What Is?

Mt. Clemens, Feb. 3.

The whoopee palaces around here are getting more numerous right along. There is strong agitation for the repeal of the 18th amendment. Husbands and housewives are turning to manufacture of home brew to beat the H. C. L., and if you miss the place you were looking for it's all right—they will probably serve you something next door. "Something" being a descriptive term that is accurate.

It had been bad enough all winter, but competition was amplified here last week when a man and his wife had an argument, and now they're running their own opposish joints.

Over-the-counter prices still standard, with draught 25c, home brew 15 straight or two for a quarter; bottled booze, 50c, whatever it is.

Ticket Steerer Freed

Joseph Cohen, 40, clerk employed by the Acme Theatre Ticket Agency, was acquitted in Special Sessions of a charge of unlawfully selling theatre tickets.

Cohen was arrested Jan. 4 in front of the Criterion theatre by Policeman Charles Wind of the Third Division. Wind claimed he observed Cohen direct three different persons to the Acme office to purchase tickets.

CABBY IS BEST OF BERMUDA CHISELERS

Bermuda, Jan. 30.

Travel pamphlets emphasizing the beauty of Bermuda fail to mention that it is also the Paradise of Pour Boire. Bermudian serving people, who have made a fine art out of working for tips, perfect conversational lines intended to put visitors in a friendly and generous mood. No hilarious night life to create big tippers, so the islanders must go outside their trades to impress the visitor.

Each is an unofficial entertainer, projecting a personality, throwing a monstrous line. How they work for tips is the Bermudian pay-off.

Bartenders, good mixers in every sense of the word, are the most fluent. Hardly one in Bermuda fails to claim past service at the old Knickerbocker in New York. They rattle off dramatic memoirs, fantastic as they are patently fictitious. They speak intimately of characters they served at Shanley's and the old Metropole. Each has an ooze of camaraderie—and an itching palm.

Ebony faced bell-boys, too, realize the value of playing a part. Comic relief is always rewarded by "rich Americans," so the boys show gleaming teeth in exaggerated grins, mispronounce copiously, shuffle their feet and never fail to mention that they are the most 'pop'lar servin' boys on de island." Like the bartenders, bell-hops boast of service in New York, usually at one of the snootier men's clubs.

Exciting Tales

English stewards tell blood curdling tales of the sea or of years spent a servin' of 'is Majesty in Simla or Suez—yarns to make Baron Muenchausen green with envy. They know the worth of Cockney accents, clicking heels and military salutes. Occasionally one may go too far in telling a proffessedly true story by slipping into an old and well known monolog of Tom McNaughton. But it's all in the spirit of pour boire and on a long, lonesome Bermuda night even synthetic characterization is welcome.

The most successful comics are native hack drivers, ludicrously dignified perched on the front seats of their Victorias. They needn't strive to be funny, what with their disheveled store clothes, derby hats crushed over prominent ears, and deep voices blending a southern drawl with an English "o." Their routine is to be solicitous about the occupants of their carriage, to care terribly that he or she has a good time, sees all there is to see. Above all, their fares must be made happy. The more loving the care the bigger the tip.

Only one hackman, by name, Jim Crow, is so celebrated he need not stoop to little tricks to command attention. Children run to the roadside to greet him, old men doff their hats and young girls smale at him coyly. It all indicates that he's practically head man on the Island. It is all explained when Jim, upon being questioned, confesses he is champion batsman of the St. George ricket Club and is just about as well known in Bermuda as Babe Ruth in the latter's native land. With such prestige, plus the distinction of a horse named "Dry Silk," Jim rests on his laurels.

Least expert of the army of tip-workers are the colored attendants of the excursion boats plying between Hamilton and Coral Reefs. They do nothing to add to tourist comfort. Once in their glass bottom boats, they can't even locate the reefs, but row wildly about mid-ocean, yelling at each other and creating a terrific to-do. Their play for tips has all the subtlety of a brick bat. They confidently distribute shill coins on the glass surfaces of the boat, where even the dullest sightseer can't fail to get the point.

Every day is an opening night in Bermuda, the entire working personnel is ready to plunge into a new routine at the sight of a tourist.

Careful Over Jury

Galveston, Feb. 3.

Officers at Austin, Texas, needing a jury to try a liquor case in district court went down to a theater where they knew they could find plenty of men. But when they found a gang war picture being shown, they moved on to another theatre where a western was billed.

The Real Geisha Girl of Japan

By Burton Crane

Tokyio, Jan. 20.

There is a Japanese word which should be added to the American language. It is goja-goja, pronounced "go-jah-go-jah," with the accents on the "jahs," and it means haywire, out-of-gear, nutty, batty, non compos, topsy turvy, loco and a good many other thoroughly comprehensible things. A song is goja-goja when it has but 21 measures. An adagio hoofer is apt to be goja-goja when her catcher catches a dame's eye in the audience. But the most goja-goja thing of all the goja-goja things in this goja-goja world is the foreigner's idea of the status and functions of a Japanese geisha.

And now we'll all join in the chorus, just to show what a useful word goja-goja can be:

My heart's bumping, thumping, jumping.
It's goja-goja.
I've gone mazy, dazy, crazy.
I'm goja-goja.
Tell the keeper how you found me baying at the moon,
Tell him how you caught and bound me—and not a second too soon.

I'm unstrung and all dilapidated,
(See me jitter), ho-ho-ha!
Till you set the happy day
I'm afraid I'll be this way:
All goja-goja!

But to return to the geisha: She sings, dances, plays the shamisen (a three-stringed banjo) and the koto (a kind of guitar) serves meals, makes clever conversation and, if lucky, has one or two boy friends. The above is a description of the duties and privileges of a first-class geisha. Her duties are rather similar to those of a night club hostess who also sings and dances but they are much more intricate and take a good deal more training.

At one time the geisha were the only educated women in Japan outside the ranks of the upper nobility.

Geisha Starts Out

Let us consider the training of an old-style geisha. A geisha uncontaminated by modern songs and modern forms of entertainment. The proprietor of a geisha establishment spots a pretty little girl 13 or 14 years old. He consults her parents. Since they probably have four or five other brats, they need money. Accordingly, they are willing to make a bargain with the geisha house and, in exchange for a sum which ranges upward from $500, practically rent their daughter for a term of years.

They feel fortunate. The girl is going to have a good education. She is to be given an opportunity to make a marriage far above her class or (almost as good) become the concubine of some wealthy man. Get this point: The concubine is not despised in Japan any more than she is in the New Testament, although the W. C. T. U. and some of the other missionary organizations are doing their best to supplant this attitude with the more Christian one of intolerance.

So the girl becomes an apprentice geisha. She is bought a colorful wardrobe and taught how to wear it. In addition to the other arts mentioned above, she becomes an accomplished chirographer and more than a passably fair poet, for often old-style Japanese will gather at a geisha house and write 17 or 23 syllable poems far into the night. She is made to read the newspapers and to understand politics, for many of her guests will be politicians and her small talk with them must be intelligent.

A brief digression to illustrate this point: Until the present administration, practically every political deal was consummated in a geisha house, in the presence of geisha. They were thought to be absolutely safe. Back in 1927 there was a financial panic. Among the banks to fail was the Fifteenth Bank, in which most of the Shimbashi geisha had their accounts. Consternation. Now, this may not be true, but it is the story which gained wide circulation at the time: the geisha house proprietors went to the political chieftains and threatened to cough up the secrets of years if their money was not forthcoming. If this were done, it was hinted, some hundreds of politicians would go to jail. More consternation. The story may not be true, but all the geisha houses got their money.

A few months after becoming an apprentice geisha, the young thing goes out on her first party. She doesn't dance; she doesn't sing; she merely acts as a waitress and talks as intelligently as possibly when spoken to. She watches the technique of the fellow geisha from her own house and those from other establishments. On a large party there are generally two geisha to each apprentice.

Educated Dumb Doras

When she is about 15 years old, the girl becomes a full-fledged geisha. She wears a less flamboyant costume. By now she is supposed to be proficient on the shamisen and the koto, to be able to sing songs in an excruciating falsetto and to dance the stiff posture dances which geishsa house patrons inexplicably love. Moreover, she is expected to be a brilliant conversationalist. She goes to all the shows. She reads all the news papers. She can hand out a line about art, religion or sex, if need be. Frankly, however, most of the girls are dumbdoras when it comes to vocal athletics. They just don't register. It is interesting to note that the most popular geisha are not the best singers and dancers but the best conversationalists, the real entertainers.

If, during her first contract, the girl makes a hit with some rich papa who wants her for a wife or a concubine, he has to pay well, buying off her contract and compensating the geisha house for her clothes and education. It's apt to cost from $1,000 up.

But suppose the girl doesn't click at the start. Then she may return to private life and marry in her own class—which she wouldn't like—or continue with the same or another establishment under a new agreement. Here, if she makes connections with a boy friend, a different arrangement is possible. The rich man still, of course, may buy her out of her pleasant bondage. The less wealthy man or the man who rather likes the distinction of paying heavy sugar for a popular geisha star, however, may make an arrangement by which the girl remains in the geisha house and he merely calls once a week or perhaps oftener. Not quite sure just what he pays, but believe it ranges sharply upward from $75 a month, depending upon the popularity of the girl.

About Boy Friends

One thing must be remembered: All popular geisha do not have boy friends. Two of the best-known drawing cards in Tokyo, both ranking in the first seven of the capital (and perhaps more in the same group) held their pre-eminent positions for three years as simon-pure entertainers. One still boasts that she has yet to join the one-yen-taxi girls, as she calls them. The other's boat came in a couple of months ago and she concluded exclusive arrangements with a millionaire, although remaining a geisha.

Japanese men like 'em young. Consequently, if a girl hasn't made profitable connections by the time she's 23 or 24, she has little chance of doing so thereafter. The better establishments won't take her, so she either gets out or drifts into the lower-class houses, which are geisha houses only in name.

Miss Hanazono, mentioned above as the geisha who has not yet joined such one-yen-taxi girls, recently wrote a book about the geisha business in which she charged the police with lowering the standards of the profession. Business is bad just at present and few of the geisha houses are making money. Police regulations forbid the girls to take on outside jobs, such as cafe waitresses, clerks in stores, dancing and singing teachers. Many of the girls have tried it, only to be found out and punished. According to Miss Hanazono, the police seem to recognize only one outside job for geisha and economic pressure is forcing more and more of the girls to take it. She deplores this movement and says that, unless the regulations are changed, it will alter the entire atmosphere of the age-old geisha profession.

Almost from my arrival in this country in 1925 I was given opportunity to study geisha from comparatively short range. The building of the newspaper for which I worked was only a couple of feet away from the dwelling of six high-class geisha. The window at which I sat looked into the main living apartment of these six girls. When the sliding paper windows were pulled back, as they were except in cold weather, I could watch them practicing penmanship (perhaps brushmanship is a better word) and dancing and hear their musical efforts. After three years of exposure to this I got so I could tell good shamisen playing from bad and really grew to like it from a listance—perhaps 10 miles.

Bought and Proud Of It

As I began to learn the language I practiced on the geisha and in the course of time we grew quite chummy. When the wealthy president of a well-known railroad grew a little rash in his cups one night and sent around a check the next day to buy the girl out of geishahood I heard all about it as soon as it happened. The girl in question—one of the few really beautiful Japanese women I have ever seen—stayed in the house for three or four weeks while her new home was being built and furnished. She wasn't in the least ashamed. In fact, she was glad. That's why she had become a geisha. Sitting on the little balcony opposite my desk, she told me all about it, with full details, and showed me her new wardrobe, piece by piece, as it was delivered by the shops. Exactly like a bride. But not so reticent.

Then there was another girl. Her own name was and is Hatsu. And she was rather hatsu tatsu at that. Her geisha name I think I'd better keep to myself. I generally stuck around to see the last edition to bed and after 11 o'clock was usually alone in the office. Hatsu taught me a lot of Japanese, including the Japanese words to "Tell Me Why Nights Are Lonely." This was the most popular foreign song in Japan and continued so for about five years. I taught her the English words. We got to be quite chummy, although always at least four feet apart.

Japanese men are only human, I suppose. They like to know and be known by leading geisha. If they are, it implies that they are gay dogs and all that. One day about a year ago I was invited to a geisha party by the Japanese Foreign Office. A visiting German newspaperman was to be entertained and, as I spoke German, I was asked to come along and help entertain the guest. My German, of course, proved unnecessary, as the guest spoke English as well as I.

In the car which took us to the machial (restaurant) in which the party was to be held, our Japanese hosts grew a bit boastful. At the last minute, they said, they had been able to procure the services of one of the most—if not the most—noted geisha in Tokyo. They were bubbling over with excitement at the prospect and couldn't help talking.

We arrived. We entered the big room and squatted down on cushions. The paper partitions slid back and the geisha, each carrying a table about six inches high on which the first course was arranged, filed into the room. One of them looked across the room, saw me, set down the little table and came dashing across to throw her arms around my neck.

"Crane-san!" she cried. "San" means Mr., Mrs. or Miss. In my case, strange to say, it meant Mr.

"Hatsu-san!" said I.

Our Japanese hosts were floored, for this was the famous geisha they had been talking about. I hadn't seen her for two years, as her living quarters had been moved in the reconstruction of Tokyo.

We didn't tell the hosts where we had met before. It was much more amusing to have them think the worst. But during the evening I got the low-down on all the other girls who had once lived next door. Two had gone back to their homes or were married. One (this with an expression of distaste) was a cafe waitress. Another was Mr. So-and-So's salaried girl friend. Only she and Fumi-san remained in the geisha business.

Toward the shank of the evening I taught her to sing "Yo Te Amo" in English and she taught me to sing "Aishite Chodai," ("Please Love Me") in Japanese.

Another anecdote: One day last July 200 Asakusa geisha were scheduled to drag through the streets two columns for the new Asakusa temple. So I went to see the girls work, lugging a Graflex over my sweating shoulder. During one part of the proceedings a friend and I (plus most of the 200 geisha) gathered in a garden near the temple. Look as I would, I could find no Asakusa geisha who seemed worthy of any film. Then along came Grace. I thought she was a knockout, so I asked her to pose. She did. I told her I'd send her some prints if she'd give me her address. She did. Later, I did.

Japanese Tactics

Then the siege began. I got a letter, fortunately written in the simplest kind of Japanese writing. I could read it. She thanked me for the pictures and thought it would be awfully nice if we could get together again. I replied that I was awfully busy (which was a lie) but appreciated her interest. I got another letter.

Now, it so happened that I was doing an article about that time and needed some photos to illustrate it. (I have learned by experience. American and British magazines don't care how their articles on Japan are illustrated, just so the pictures are picturesque. Once I wrote an article on cement mills and found it illustrated with six pictures of geisha. Now I send geisha pictures with financial surveys and shots at shrines and temples with discourses on the population problem.) Anyway, I needed some fresh geisha pictures, so I had an office boy make a date to meet her at a very decorative restaurant, took him with me and got about a dozen good photos of her. I've never met anyone who could spit out watermelon seeds as gracefully as she. She sang some songs. I sang some songs. She taught me "Aozora," which is nothing but "My Blue Heaven."

"This," I thought, "is a really high-class geisha." I paid her fee ($1.20 or $1.40 an hour; I forget which,) added a tip and departed.

I'm afraid the tip must have been a little too large, conjuring up false promises of more bounties to come, for the letters were resumed. They began to get pash. I answered them briefly. I shouldn't have answered at all, but they really were awfully funny.

An artist friend came through and expressed the desire to meet a geisha. I couldn't see the percentage in throwing a big party, which costs like the devil, so I made arrangements to go to this same restaurant and to call this ready letter writer. Party Okeh. Artist friend delighted. Girl tickled pink. Began to sing off-color songs (in Japanese, of course) toward the close of the evening.

"Yes," said I to my friend, as we said good night, "this is a really first-class geisha."

She and I shook hands as we said good-bye—and her index finger scratched my palm.

I may have been mistaken—or it may have been the business depression. And (THAT for you, Emmeline!) I haven't seen her from that day to this. The letters finally stopped.

Western Fashions Now

Miss Hanazono (mentioned above—but not immediately above) is responsible for one of the few really serious attempts to make the geisha profession profitable once more. Others have been reported in "Variety" from time to time, among them the geisha schools in English and foreign-style dancing. Miss Hanazono and her backers believe that the girls must go even farther along the road of modernity. She has formed a troupe, had them taught all forms of foreign dancing (including stage dancing and recently sent out announcements that, for $10 a head, the public could spend an entirely modern geisha evening. Instead of the old posture dancing, the girls do the buck and attempt the tap. Instead of cater-wauling to the plunking of the shamisen, they get hot to "Little White Lies." In between floor numbers, you can dance with a geisha who is dressed in foreign clothes.

This idea of Miss Hanazono's seems to be the salvation of the geisha business. In the first place, no dancing is allowed in the cafes and bars, where you may drink and talk with the girls. In the second place, no drinks may be served in the dance halls, and you can't talk with the girls except when you are dancing with them. Moreover, dance halls must close at 11 o'clock and the bars at midnight. In the geisha houses, on the other hand, you can talk, drink and dance simultaneously—or as nearly simultaneously as is physically possible—and stay all night if you want.

Looks as if the next three or four years ought to see some marked changes in geisha entertainment and—necessarily—in Tokyo night life.

Crowds in Moscow Film Lobbies Filled with Caviar and Propaganda

By Eugene Lyons

Moscow, Jan. 23.

For an outsider one of the most curious sights in a land chockful of the strange and unusual is the lobby of the average picture house. It is a combination restaurant, library, game room, lecture hall and promenade—a summary almost of the new Soviet life.

Film shows here are never continuous. One audience completely evacuates before the invasion of the new one begins. While waiting for the show to end, the new audience disposes itself in the lobby which must consequently be ample enough to hold a large and active crowd.

The Soviet authorities never lose a chance for "educating" their population at odd moments and places. The hour or more of waiting is too good an opportunity to be lost. Always a profusion of posters, streamers, charts and exhibits of different kinds, dealing with the political and economic ideas which the Soviety government ceaselessly propagandizes.

The public, promenading round and round the lobby, learns facts and figures about the Five-Year-Plan for industrializing the country, about the dangers of alcohol, about the necessity for making farming socialistic and about nearly everything.

Steady Eaters

In one corner is always a good buffet, with bottled water, endless glasses of tea, caviar sandwiches—none of it too clean—consumed as fast as the harried counter girls can serve it. Russians always eat—food counters are inevitable in every office building, theatre, school, factory.

A book kiosk is another feature of the lobby. In addition to its stock of literary and economic works, a number of hawkers usually try to force programs and magazines upon the waiting public.

The less edifying human appetites, those for amusement, are not entirely forgotten. All the larger film houses provide checkers, chess, ping-pong tables and other recreations. Some play and others kid them from the bleachers. A few theatres have orchestras in the lobbies, wrapping these varied activities in a shroud of sound.

Occasionally orators harangue the waiting customers.

Ball Playing Entertainer Swore with M. C.'s Wife Present, But Not So Loud

Admitting that he swore, but in a "soft tone," Emory "Ham" Olive, ball player belonging to St. Paul of the American Association and during the winter months an entertainer at a local cabaret, was found not guilty of using obscene language in the presence of a lady in a trial here last week.

Olive was attempting to gain entrance to a downtown speak and when refused admittance he started telling the proprietor a few things, Harry Wagner, organist and m. c. at the Fox-Lincoln theatre told the court.

Wagner, with his wife, was parked in front of the place when Olive appeared. Wagner asked Olive to "cut out the language, because there is a lady present," he testified.

A fight started and was going strong until police interfered, taking both participants to jail. Wagner preferred charges against Olive and the case was dropped after the ball player testified he was swearing "in a soft tone."

'Round the Square

Stew Stuff

Just stew stuff is the description given by insiders to the Club Abbey shooting. It's said the fact of the fracas was Dutch Schultz in the club motioning to Charlie Sherman to come over to his table. Sherman knew Schultz but not very well.

Walking across the room, Sherman is said to have stopped and asked a friend what kind of a fellow was Schultz when stewed. "Pretty bad," was the reply. "Take what he says and walk."

Upon Sherman reaching the Schultz table, the latter is said to have started calling names. Instead of remembering his friend's advice, Sherman picked up the argument and the shooting started. Sherman, shot and stabbed, is still in the hospital, but recovering.

Best Spenders Broke

Bootleggers, the best spenders around Times Square, are broke. In the earlier days when it was nothing at all for leggers to carry a cash roll of $25,000 or more around with them, now they are down to fives or are touching.

Change in the great rum industry is to blame.

Nite clubs and probably federal agents feel it the most. Two or three of the rum handlers in an evening or a week and a nite club was off of its overhead in the better times. Now a bootlegger merely ranks as an ordinary customer in the nite clubs frequented by them, and lucky at that not to spend the evening on the cuff.

It only needed something like the Club Abbey shoot 'em up to ruin what little prospects the nite clubs had for the remainder of the season. As usual the shooting affair will cool off the clubs for about a month, if they don't close before then.

Cheap Personality

If you let a pretty check-room girl smile you into giving her a bigger tip than you intended you're probably a chump. Nine times out of 10 she doesn't get the dough. Check-room racketeers are the ones that cash in.

It's kind of complicated. There's a checkroom syndicate. It controls the checkroom privilege at most of the clubs and restaurants and some hotels. For so much cash down it becomes czar of the checkroom; supplies the girls that do the smiling; collect all the tips; pay off.

Girls generally get about $10 a week. Some get $12. If extra smart, extra pretty and extra good at wheedling quarters instead of dimes, the girls are even given a cut sometimes. But this is very seldom. Usually a straight salary.

Every day some nice fat, well-fed hombre makes the rounds of the checkrooms, opens the various boxes (boxes are locked, in case) and takes out the money for his syndicate.

Next time you go to your night club, look around. If the girl puts the dime or quarter, or whatever you give her into a locked box of some kind—you're not doing her any favor.

Caliente's Come-on

As part of the come-on ballyhoo, over two score free admissions to the Agua Caliente Jockey Club were mailed all patrons of the casino. Anybody who had occasion to cash a check at the casino over the holidays or were guests received the passes for the meeting. On the same theory the hotel charges nominal rates for its rooms—knowing they'll make it up in the casino.

The casino's and the track's odds and results have plenty of the Hollywood picture colony squawking.

Safer at Home

Hollywood, Feb. 3.

Here for a load of quietude, Frank Gazzola, former Chicago theatre operator, and his son, Dudley, witnessed three holdups, including fatal shootings, within eight days.

Although from Chicago, the Gazzolas had never before seen a holdup.

Washington

(Continued from page 62)

Washington legitimate theatres have reached an amicable agreement with the managements—the squabble starting at the beginning of the new year.

"Blackbirds of 1930," scheduled for Baltimore next week, cancelled. Washington stand cut short one day, to allow the troupe travelling time for a Sunday night opening in Chicago—next jump.

Mr. and Mrs. John J. Payette are rejoicing over a boy, born last week. Grandson of Harry M. Crandall, formerly Washington's picture magnate. Father is manager here for the Warner Brothers.

Hardie Meakin, of the Fox Theatre, has a new publicity expert at his elbow in Louis Brown, transferred from the New York office to take the place of Tom Olson, sent to other fields. Brown is a former Washington newspaperman.

Nelson Bell, reviewer for the Washington "Post," carted to the hospital over the week-end for a minor operation. For the first time this season the National Theatre fails to have a legit and a dark Monday. New York Grand Opera Company in Thursday for four nights.

Aubrey Taylor, formerly city edtor, has been made asst. managing editor of the Washington "Post." J. B. Fagan's new play, "The Improper Duchess," now playing in London, and the first play in many years to feature Washington, the city, will be brought here for the American premiere.

Kansas City

Kansas City's silver jubilee auto show opens Feb. 7.

Walker Whiteside currently in "Chinese Bungalow."

Another added to dark theatres Feb. 7 when the Shubert closes for season. Others dark are Missouri, Globe, Gayety, Empress.

Gabe Kaufman, manager of Convention Hall, appointed promoter for the American Legion boxing shows here. First match Feb 5. Frank Gatto matchmaker.

For the sixth time in the three years it has been opened Uptown theatre robbed by a lone bandit. He compelled Martin Finkelstein, city manager for the Friendly theatres, and Barney Joffee, house manager, to open the safe and turn over $500.

Minneapolis

Jack Lamont back at Gayety. Event for burlesque stock fans.

Lou Breese, m.c. at the Minnesota, is having a good time this week imitating Lou Breese playing the banjo.

Applause for advertising film, "Movie Memories," at every performance at the Minnesota last week.

Duth Lee, local stock, gone to Seattle for guest engagement with stock there. No Oakland stock for Bainbridge.

Nellie Arnaut and brothers at the R-K-O Orpheum and Arnaut Brothers at the Minnesota, opposition theatres, same week.

With "Norway" at the Lyceum and the all-taking Swedish picture, "For Hennes Skull," at the 7th Street, the Scandinavians are having their week.

Zack Luckens, Shubert theatre doorman and agent, will open a summer resort in the 10,000 lakes region of Minnesota after the legit season ends, if it isn't over by now.

Numerous artists at the R-K-O Orpheum here refer to Carl Johnson, orchestra director, in their banter from the stage as "the Swedish Paul Whiteman." Resemblance remarkable.

Here for a one-night stand at the Marigold Dance Garden. Whiteman and his orchestra did not get even a peep out of the newspapers. No advance publicity and no notice following appearance.

Publishing a fac-similie of a certified $12,000 check paid to Petrolle for his guaranteed share of the receipts in his bout with King Tut here, the Star wants to know who says there are hard times.

St. Paul

"Blue Angel" recording voted worst ever by critics.

Saint Paul association to sell tickets for Shubert stock from here in effort to save the house.

Ray O'Connell, RKO, due to get a division. Lifson chain in Ohio said to be on the spot.

Paramount devoted 11 minutes to Lillian Roth trailer, cut from features. Star here "in person" for week starting Thursday (5).

German Grand Opera Co., women's club-sponsored, getting all the play in the dailies. Due Feb. 13-15.

Paramount sound truck, here to get snow pix, stranded for fair. No snow and mercury hitting around 50.

Record floral display locally at funeral of M. L. Finklestein, F. & R. partner, who, with I. H. Ruben, sold 150 theatres to Paramount-Publix two years ago. Both started as jewelers in St. Paul 23 years ago. Heart disease brought death.

Auto show, St. Paul and Minneapolis dealers co-op., starts Saturday at State fair grounds. Ace Brigade and 14 Virginians is the dance band draw. Dailies ad sections, published Sunday, 20% off last year's lineage.

NEW YORK THEATRES

JOE COOK In His Fleetest, Funniest Musical
FINE and DANDY
"A SMASH HIT."—Walter Winchell.
ERLANGER'S THEATRE, W. 44th St. PE 6-7963
Eves. 8.30. Mats. Wed. & Sat., 2.30

E. RAY GOETZ Presents
THE NEW YORKERS
FRANCES WILLIAMS CHARLES KING HOPE WILLIAMS
ANN PENNINGTON RICHARD CARLE MARIE CAHILL
WARING'S PENNSYLVANIANS and CLAYTON, JACKSON & DURANTE
Eves. 8:30. Pop. Price Mats. Thurs. and Sat.
BROADWAY THEATRE, B'way and 53d St.
Seats 6 Weeks in Advance. Phone COl. 5-6262
Prices $1-$2-$3-$4-$5 (plus tax) exc. Sat.

Dwight Deere Wiman presents
MARY BOLAND
In Her Gayest Comedy Hit
VINEGAR TREE
PLAYHOUSE W. 48 St. Bry 9-2628 Ev.8:40. MtsWed.&Sat.

RKO Always a Good Show
PALACE 47th ST. & B'WAY.
HELEN MORGAN
JAY C. FLIPPEN
MORTON DOWNEY
DORA MAUGHAN
and PHIL BAKER
58th ST. AT THIRD AVE.
Wednesday to Friday, Feb. 4-6
SEE AMERICA THIRST
Harry Langdon—Slim Summerville
Tommy Christian and Band
86th ST. AT LEX. AVE.
Wednesday to Friday, Feb. 4-6
SEE AMERICA THIRST
Harry Langdon—Slim Summerville
Phil Cook
IN PERSON

ROXY 50th St. & 7th Ave. Dir. of S. L. Rothafel (ROXY)
ROXY
"SEAS BENEATH"
Marion Lessing—George O'Brien
A Fox Movietone Drama
Excellent stage show with Ballet, Roxyettes, Chorus, Roxy Symphony Orchestra.
Beg. Fri., Feb. 6: "GIRLS DEMAND EXCITEMENT."

CAPITOL
MARION DAVIES in BACHELOR FATHER
A Metro-Goldwyn-Mayer Picture
Revue—Bunchuk—Orchestra
Starts Friday, February 6
Greta Garbo in "Inspiration"
B'WAY & 51st St.

RKO MAYFAIR THEATRE B'wy at 47th
Continuous from 10 a.m.
Midnite Shows
Pop. Prices
Bryant 9-6851
Commencing Friday
"Treat 'em Like Tramps—They're All Alike," says
"MILLIE"
with
HELEN TWELVETREES

GLOBE THEATRE. Chic. 4-5.90. B'way at 46th St
2 Shows Daily
All Seats Reserved
$2.00 Top
Seats Now on Sale
Sat., Sun. & Hol. 3 Shows
SECOND WEEK
EDNA FERBER'S Mighty Story
"CIMARRON"
with Richard Dix
Irene Dunne
Estelle Taylor

THE THEATRE GUILD Presents
GREEN GROW THE LILACS
GUILD THEATRE
52nd., West of B'way
Eves., 8:50; Mats. Thurs. & Sat., 2:40

ELIZABETH, THE QUEEN
MARTIN BECK THEATRE
45th St., W. of 8th Ave.
Eves., 8:40; Mats. Thurs. & Sat., 2:40

MIDNIGHT
AVON THEATRE
45th, West of B'way
Eves. 8:50; Mats. Thurs & Sat. 2:40

LAURENCE RIVERS presents
PHILIP GOES FORTH
By GEORGE KELLY
BILTMORE Thea., West 47th St. Ev.8.40. Mt. Wd.&Sat.

THE GREEN PASTURES
MANSFIELD Theatre, W. 47th St. Evenings, 8:30
No One Seated During Scenes
Mats. Wednesday & Saturday, 2:30

GILBERT MILLER presents
Tomorrow & Tomorrow
A NEW PLAY BY PHILIP BARRY
with
Zita Johann and Herbert Marshall
HENRY MILLER'S THEATRE 124 W. 43d St.
Eves. 8:40. Mats. Thur. & Sat., 2:30

HELEN HAYES
in
PETTICOAT INFLUENCE
with
HENRY STEPHENSON
EMPIRE Theatre, B'way & 40th St. Ev.8.50. Mts.Wd.&Sat.2:30
Phone PE 6-2670
Moves to Lyceum Thea., Mon., Feb. 9

"Greatest revue ever produced in America."—Garland, Telegram.
Clifton Webb
Fred Allen Libby Holman
in The Revue of Revues
"Three's a Crowd"
Selwyn Th., W.42dSt. Evs.8:30. Mts.Thur.&Sat.

"If you're seeking a thrill in the theatre don't fail to see 'Five Star Final.'"
—Chas. Darnton, Eve. World.
ARTHUR BYRON in
"FIVE STAR FINAL"
CORT THEATRE 48th Street East of B'way
Eves. 8:50. Mats. Wed. & Sat., 2:30

DAVID BELASCO presents
HELEN GAHAGAN in
"TONIGHT OR NEVER"
"Miss Gahagan has a powerful, well-trained voice of operatic dimensions and could make her mark as a singer if she were not also an actress of extremely high voltage."—Robert Littell, World.
BELASCO THEA., W. 44th St. Evs. 8:40. Mats. Thurs. & Sat.

Going Places

By Cecelia Ager

A couple of girls have been tossed into "Seas Beneath" at the Roxy to placate women in the audience, but they can't stop it from being a picture for men and boys. Children who hunger for heroes to worship will find a good assortment here, ripe for adoration. Gruff fellows with tender hearts and a love of duty that no skirt can upset. Men will enjoy a virile tale of submarines and naval strategy, full of beautiful and exciting sea shots.

The actresses are splendid examples of contrasting femininity. Mona Maris represents the seductive Latin, languorous, effortless yet insidious. She handles her Spanish costumes, mantillas and so on, with assurance. Her hair is simply coiffed, parted in the middle madonna-like.

Marion Lessing stands for the blondes and their more surface appeal. When she's speaking German she's very nice, but the English language seems to make her violently flirtatious. Clothes are blonde's clothes, routine printed chiffon worn with a tremendous horsehair hat; a leather jacket for sea-faring, topped with a white sailor's cap on a dark band, like the hats that go with little boys' sailor suits.

An Untamed Roxyette

One of the Roxyettes, maddened by the anonymity that surrounds them all, went out and bruised her leg and now she's become The Roxyette With the Bandage on Her Knee. Who would think that that perfect line up, that row of 32 girls, who move as one, that group of seemingly contented conformists, was harboring a dangerous iconoclast, a yearner for self-expression in its placid midst! Well, one of them is something besides just a Roxyette now. But let's hope she hasn't poisoned the others with her ambitions. It would be just like the copy-cat lurking in all women to counter with a black-eye.

The Roxyettes circle through "Winter Gaieties" in take-offs of skating costumes, black velvet jackets and brief red skirts bound with white fur. They wear white fur stoles crossed high around their necks, and silver belts mark off their trim waist lines. The ballet corps are snowballs, silver leotards shimmering beneath white chiffon hung with puffs of cotton. Audrey Depew is flung to the three men who make up her adagio quartette, in white velvet leotards with a dash of whimsy inserted by white fur surrounding one of the pants legs, and a monstrous white fur helmet.

Best costume of the show, an old-fashioned long-skirted skating dress of bright red velvet banded with wide white fox, is the good fortune of Nina Polsey. It has a high straight collar and buttons up the back, and a fob watch is fastened on the bodice, very, very, quaint-like. Background doesn't bother much this week; it's satisfied with just being a bunch of icicles, jealous perhaps of that rebellious Roxyette.

Fitted Nightie, No less

Barbara Stanwyck in "Illicit" weathers as furiously striking a series of costumes as pictures can produce. Most of the time she's given black and white to make believeable. Once she gets a black velvet suit with cocoa ermine flared sleeves and collar tied with an ermine bow, as a reward for being so nice about the exotic things. She is not the exotic type, as she proves by her coiffure of soft waves and feminine curls. She belongs in subdued, conventional clothes, not the desperate tries for unusualness she's given to wear.

Her white satin tightly fitted nightgown is absurd enough in itself, without the tiny black velvet bolero with white lace sleeves that she slips into when she gets out of bed. Miss Stanwyck would never, never, wear one long black glove and one long white one, just because her dress is black and white printed chiffon. That's going a bit too far, even for picture representation of a "society woman."

Royal Raiment

A lot of ladies are going to be disappointed in "The Royal Bed" over at the Mayfair. There's nothing about beds in it, not even a cot. Instead it deals with a good and proper family that happens to be picture royalty, a family in which the husband obeys his wife and their daughter obeys the two of them. Not even one little mistress to dash up the proceedings.

Mary Astor is the Princess who yearns to be a commoner and let her patrician profile go hang. Her face photographs prettily no matter which way she turns it. Not so her figure, widening out as it goes down so that the promise of her delicate face is not fulfilled in toto. Her dresses cling at the waist and hips, accenting instead of ignoring these dangerous spots. Here was an excellent opportunity to use the Empire line so smartly flattering at present, truly Princess looking and young, too. As it is, Miss Astor's face alone supplies the youth.

Nance O'Neil is a queen who takes her cues from what's supposed to be the private life of Queen Marie. She is all done up in flowing gray crepe, lots of fur on her coats, metal cloth and hunks of brilliants for her gala dress. Lowell Sherman might give young Hollywood ladies lessons in the make-up of the eyes. The shading he gives his own makes them glow with an inner fire, maybe a little too-too for a man, but done with great technique. Gilbert Emery is sunk in the trappings of a court footman, powdered wig and so on, but they can't dim the exquisite actor he is. He is the one sophisticate in a desperately "sophisticated" picture.

Chic In Overalls

"The Girl from the Reeperbahn" (German), at the Central theatre is full of pleasant tunes sung by voices intriguing to the ear, done simply and direct. Their easy, casual introduction and natural spotting precludes impatience with their great number of verses.

Wonder at the starring of Trude Berliner is dispelled the moment she breaks into song. She is neither beautiful nor fascinating in the way Americans expect of foreign actresses, but her voice is both. Clear, unforced, it flows from her in pure sound. Olga Tschekova, who is supposed to be just a wife,' dutiful and dull, has such an interesting face and so much individual chic that she gives to sweater and overalls she wears a look that Palm Beach pyjamas would die for.

She has the heavy-lidded eyes and sweep of lashes that do so much for Garbo and Dietrich. She has the same inner intensity, and to make it better, she is smaller than they. Her speaking voice is low, promising. Her face wears nothing from the camera. If she but spoke English, she would be a competitor for top position.

Good Points Marked

When a Cuban band act wants to get itself fixed up for the American stage, it gathers bunches of rhinestones, volcanic shivers of pep, and orchestrations of American jazz. The Rimacs, at the Eighty Sixth Street theatre, is a Cuban imitation of an American band act, with nothing left Cuban but the faces and the way it plays "The Peanut Vendor."

The girl who dances in it is a petite thing with lovely black hair. She'd be memorable in severe dresses of strong, primitive color, but she wears orchid ruffles bound up with rhinestones, and pale green ruffles with more rhinestones strewn along the edges. She even wears that w. k. badge of every little dancer, a bow of ribbon perked in her hair.

Long tight basques may still be seen kicking around in vaude from time to time. Flo Merit wears a blue one with a full tulle skirt banded with three rows of silver. She carries the traditional large picture hat with ribbons hanging from it and rhinestone ornaments decorating its silver crown.

The Pearl Twins give Tom Patricola lots of help keeping down the level of intelligence in his act. They look out at the audience while they are talking to Mr. Patricola in high ga-ga voices, posturing limply in their chartreuse satin dresses with matching felt hats. Next they come out in night-club costumes of beads and feathers, a bit too naked for neighborhood houses. If they would get off the stage as soon as they finish their dance, instead of remaining to talk to Tom some more, the costumes might not seem in such poor taste. Hula skirts and red jeweled bands clothe their wrigglings for their final number. The girls are striking with their black bobs cut with straight bangs. They look like posters, so vivid is their coloring and so clean cut their features. They can wear clothes too; they're well set up. It would be nice to see them in clothes worthy of their good points.

"Classy" and Near-Class

There's a pair of youngsters at the 81st Street theatre, the Mereditha, who have everything for a class ballroom team. They are not that now, but with a little smoothing off of edges and correction of their faintly dance hall aspect, they could sally out on their own and find a pleasant welcome. Right now they're the inspiration for Dr. Rockwell's surefire kidding, and so their grace and good looks are somewhat dimmed. The girl is almost smart.

She's in black pyjamas for their first number, wide satin trousers and velvet blouse with a bit of

(Continued on page 87)

RITZY

Mr. and Mrs. John Rothstone are highly regarded. He is a son of Abraham L. Rothstein, and a brother of the late Arnold Rothstein. His wife was Fey Lewisohn, daughter of Mrs. Philip Lewisohn, and granddaughter of the late Randolph Guggenheim. At the recent Beaux Arts ball Mrs. Rothstone wore a striking costume of flame and silver.

Mr and Mrs. Jules Glaenzer have been visiting Vincent Bendix in Palm Beach. Jules, of the firm of Cartier, jewelers, was divorced by Margaret Adams, who then married Jay Robinson Duff. Jules then married Kendall Lee, professional dancer. Mrs. Glaenzer was recently seen in a small part in "Sin Takes a Holiday," the talker, starring Constance Bennett.

Publicized Grand Dame

Mrs. Oliver Harriman (Grace Carley) gets more publicity than any other society woman. Her pictures appear constantly in the newspapers, as she serves on boards and committees, including the Girl Scouts. She was photographed at the Motion Picture Board luncheon with Marilyn Miller, Irene Delroy, Maurice Chevalier, Besil Rathbone and Ernst Lubitsch. Sister-in-law of Mrs. W. K. Vanderbilt and Mrs. Harriman Havemeyer, she is the mother of J. Borden Harriman, whose first wife was Alice Laidley, picture actress, and who was later divorced by Anna Foley, who previously divorced Louis de L'Aigle Munds. John is now expected to marry Louise Groody. Louise divorced William F. McGee, of the Fuller-McGee scandal. Another son, Oliver C. Harriman, was divorced by Loise Bisbee, who then married Alexander T. Baldwin. Oliver C. was later divorced by Yenta Horowitz of the Bronx, who became a mannequin known as Harriet Hewitt, and now calls herself Mrs. Hewitt Harriman.

Prince Lennart is reported engaged to Karin Nisswandt, both of Stockholm. He is the son of the Grand Duchess Marie of Russia, New York stylist for Bergdorf-Goodman. After divorcing Prince William of Sweden, Marie married Prince Poutiatin. Her brother, the Grand Duke Dmitri, married Audrey Emery of New York, who is known as Princess Illinski. (Audrey's sister, Lela Emery, married Capt. Alastair Mackintosh, after his divorce from Constance Talmadge). The Grand Duchess Marie is a half-sister of the Princess Natalie Paley, who married Lucien Lelong, Parisian dressmaker.

Douglas MacLean, former screen star, is now an associate producer for R-K-O. His original scenario, "Room and Board," will be directed by Gregory La Cava, featuring Edna May Oliver and Hugh Herbert. MacLean was divorced by Faith Cole, daughter of the late Col. Cole, speaker of the Assembly in Albany. They were married 13 years. He was the "discoverer" of Evelyn Lederer of Chicago, who gained fame and fortune as Sue Carol. Sue divorced Allen H. Kiefer, of Chicago, and married Niculae Pratza, known in pictures as Nick Stuart.

Sothern-Marlowe Successors

The American company presenting "Strange Interlude" in London is headed by Basil Sydney and Mary Ellis, who seem to have stepped into the co-starring shoes of Sothern and Marlowe. Although they did not marry until July, 1929, they had acted together for years. He was divorced by Doris Keane. Miss Ellis, whose name was Elsas, first divorced the late Louis G. Bernheimer, who committed suicide, and then divorced Edwn H. Knopf, producer and director. Her sister, Lucille Elsas, divorced Horace B. Liveright, publisher.

A son was born recently to Mr. and Mrs. Graveraet Y. Kaufman. Mr. K. is vice-president and a director of the Chatham-Phenix Bank, of which his father, Louis G. Kaufman, is president, and Mrs. K. was known on the stage as Mae Daw. Louis G. Kaufman, Jr., married Dorothy Dilley, dancer. The sister, Joan Kaufman, married George Drexel Biddle, former assistant cameraman for William C. de Mille.

When Pittsburgh joined the "Razzing the Home Town" series, many notables were listed, and a few omitted, including Lois Wilson, Regis Toomey, Alma Kruger and Harry K. Thaw.

Thalia Millett, New York society girl, was married the other day in London (where she was presented at Court) to Edward F. P. Gage, son of Brig.-Gen. Moreton F. Gage, of the British army. The bride is a daughter of Stephen O. Millett, of New York, and Mrs. Donald C. Malcolm of Paris. Her brother, Stephen C. Millett, Jr., married Diane Ellis, picture actress, who died in December, during the honeymoon.

Jeanette Loff, who divorced Harry K. Roseboom, is expected to marry Walter O'Keefe, actor and songwriter, who has long been devoted. Of Danish parents, Jeanette was born in Idaho, but brought up in Canada. After playing the piano in a small picture theatre, she started in pictures as an extra, and advanced to feature roles with Cecil de Mille.

The premiere of "Private Lives," by and with Noel Coward, revealed the most sunburned audience on record. Not only had Gertrude Lawrence, the co-star, just returned from Palm Beach, her devoted resort. Bertrand L. Taylor, Jr., also returned, as did William Rhinelander Stewart and Mr. and Mrs. T. Markoe Robertson (Cordelia Biddle), Irving Berlin and many fashionable women displaying sunburned shoulders.

The Parisian Front

By Christine

Paris, Jan. 24.

Paris with its Russian opera, its Pitoeff tragedy and its Balieff comedy, has gone Slav. And it has done so at an auspicious moment when the French play and operetta season has become stale, and the revues are sagging from long runs.

Aside from the opera (which has Chaliapin who can't sing but who can act) the antics of Pitoeff and Balieff are not going to take the roof off. The Pitoeff family (husband and wife only are playing this time, sometimes a few or all of their seven children act, too) go in for a war opus as combined with life. The piece is divided into innumerable scenes (the theatre has the many-scene complex this year) each of which is intended to give a more or less intimate impression of the trench life of the soldier, as well as at home, in a bawdy house, and years after the armistice is signed, in the office. The same old dumb, futile cry against war, against life. It is undoubtedly a worthy cry, but it's become like the Arab song, a monotonous whine which you cease to hear from listening to it for so long. Which brings us to the point that "Les Hommes" ("Men") is a swell thing to act in if you happen to be an emotion-rent actor, but it's a washout as a play.

Balieff's Phoney Accent

Balieff, on the other hand, does come forward with something new and rather good, although he still retains the same terrible and supposedly funny French accent even after all these years (no Russian taxi driver could speak French like that even while picking up the language—just one of Balieff's little naive business assets). He's got a double spectacle this time, totally unreminiscent of the "Parade of the Wooden Soldiers." It's one of those romantically spooky affairs that starts out with a small group of madmen cackling and screeching away, their frenzied or idiotic but always pale faces nicely backgrounded by a dim, wan setting. All accompanied by appropriate music straight through the other nine scenes. The play has to do with gambling during the seventeenth century. This provides knockout chances for feverishness, gorgeous costumes and some of the most weirdly beautiful effects in setting anyone could ever hope to have.

Balieff takes all these opportunities and handles them at their full value. The woman in the piece is a Russian countess, who in her brilliant youth makes a pact with Cagliostro by which he gives her an infallible secret for winning at cards. Eventually she becomes one of the wealthiest, oldest, ugliest and most esteemed woman in Russia. A poor young student about town is obsessed with the idea of extorting her secret from her. He appears before her with a pointed revolver, and the decayed old thing, by this time apoplectic, dies from fright. He is driven slightly insane by her spectre which appears at appropriate intervals, and which at length breaks down and gives him the secret. He rushes out to use it, gambling away his whole fortune on the venture but his slight insanity causes him to make a false step, and in the last scene he is carried away a gibbering idiot. The latter half of the Balieff evening is taken up with a comic opera burlesqued to within an inch of its life. Nikita deserves credit for daring to put on his stage singing violinists in mauve pants, rose shoes and pink waistcoats.

The jolly, rollicking flavor was not there entirely, and therefore when the rose shod tenor makes love to the 19th century maiden wise people refused to believe in the proportions and said, "This should have been a pansy piece, if it isn't." It's too bad, because the play hadn't even the remotest idea of such a thing but by reason of not too good acting, rarely good singing and pretty terrible presentation all the silly fun of the opera bouffe was lost; the audience got bored and consequently giggled a little.

Scented Publicity

Just to show you at what a low ebb the temperament of an American diva is as compared to the same in France, here's a sample of some real nervous unrestraint. Incidentally it's also a good sample of publicity, however freakish. The opera company at Nice has for prima donna one Gabrielle Dorley. Suddenly after years of minding her own business so that no one paid her much attention, she goes into a tantrum and declares that without an accompaniment of perfume she can't get the proper feel of these poverty stricken maidens' characters. A dab behind the ears, on the handkerchief or the brow won't satisfy her either. The whole opera house has to reek of scent, the audience must stagger in on waves of it, the musicians must swoon through their scores on it and it must not be bottled, but must come from the flower itself. Furthermore, last night's buds must not be tonight's perfume. Each different heroine must have her own individual scent, to be determined by Gabrielle herself. All resulting in the fact that the frenzied director has to spend his afternoons harvesting the flower peculiar to the soul of the evening.

The girl has got herself heaps of publicity from the idea and numerous photographs, now peeping coyly from behind a sheaf of mimosa, now pensively contemplating a small bottle of perfume. It's all got the opera a lot of notice, too.

Paris Style Broadcast

The Columbia Broadcasting System has arranged with Edward Molyneux to broadcast from Paris every Friday the latest fashions of the French couturiers.

Molyneux will be presented to the radio audience by Edna Woolman Chase, editor in chief of "Vogue," and will be followed by Michel de Brunhoff, editor of French "Vogue," who will comment on Paris openings.

Uncommon Chatter

By Ruth Morris

Hollywood, Jan. 31.

Mitzi Green was the logical choice to play Mildred in "Finn and Hattie," screen adaptation of Donald Stewart's "Mr. & Mrs. Haddock Abroad." No other screen child is so well equipped to enact a bothersome little brat, brewing mischief behind a cherubic smile. Left to her own pixyish devices, Mitzi could be the very essence of Stewart's enfant terrible. But in making a picture out of uncinematic satire, the adapters have not permitted Mildred to be the bane of everyone's existence. The richness of the character is lost in turning her into a Little Miss Fix-it.

Mitzi's wardrobe is simple, but expressive. Only a child up to no good could look so well behaved in skirts and middy blouses. When she sets out on a solo trip about Paris in a short-sleeved pink chiffon frock and a Leghorn tipped way off her face, you can be sure that Paris is going to get the worst of it.

Lilyan Tashman's costumes leave no doubt that she's an adventuress. They are in film fashion's most sumptuous style indicating wicked doings with yards of superfluous fur trimming and glittering surface. According to her performance, French women speak English with a "zis" and a "zat."

Chevalier's Magic

Even though the "Vagabond Trails" of Paramount's unit are tripped over by a tap-dancing trio, the presentation has authentic Gypsy flavor. Colors of the costumes do not apologize for being solid hues, but riot together in a warm, attractive picture, completely satisfying on a frosty day.

The vocalizing of the Gypsy Singers and the Kuznetzoff-Nicolini Trio (which should give the typesetter a good time) is above the picture house standard in which lyrics are uncertain and harmony confined to thirds. Miachaua, accomplished Mex wire artist, should never appear in any costume but the one she wears at present, rich green velvet trou, shredded to give the legs slim grace. In it she appears a hundred times more attractive than in the short white suit she wore in vaudeville.

Bringing a classic toe-dancer on in pale blue after lusty Russian singing is a mistake that can only let down the finale. Colorful as the presentation is, anyway, it only marks time until the trumpeting of the "Marseillaise" heralds the arrival of Maurice Chevalier. He's a knockout, this Maurice with the Apache swagger, pouting lower lip and engulfing smile, and he has a magic way with an audience.

Wild Oats Made Ethical

Adapting a play that makes light of illegitimacy must have given Hollywood uneasy moments. What would the censors say about an old rake, a "Bachelor Father" who gathers about him his unofficial offspring as gaily as though they were all going out on a picnic? How would women's clubs react to an old sinner who receives no punishment for sown wild oats?

Hollywood rose to the occasion with some neat wool-pulling. The subject of illegitimacy is brushed over lightly and vague mention is made of Sir Basil's second marriage. Further compromise uncovers that Marion Davies is not Sir Basil's daughter at all but had a perfectly respectably married father who died soon after her birth.

Her gowns, though they are good, are not particularly striking. A traveling suit of light duvetyn has a youthful nipped-in jacket, bell cuffs bordered at the elbow with dark fur. Riding trousers gain chic with the addition of a turtle-neck sweater and a felt hat beneath which no wisp of hair is permitted to show. Gowns, daytime and evening, are trite.

Miss Davies is properly appreciative of the mode for silly little hats, perched high off the forehead, giving the face a youthful and jaunty frame. A head bandage that confines neatly arranged blond curls makes the patient look flatteringly far from death's door after the airplane accident.

Capitol Stage Show

The Capitol is never happier than when performing a mechanical ballet. There is no necessity for restraint. The orchestra can go ahead and make as much noise as it wants and costumes can be a mass of coiled wires and glittering gadgets. Everybody lets go and has a swell time.

Costumes for the rest of "Revue Moderne" are fresh and eye-filling, particularly when worn by the comely Aber Twins, rhyming Mistresses of Ceremonies. The Chester Hales emerge from a tribute to Pavlowa — which is in doubtful taste—to execute one of their excellent hand drills in trim abbreviations shading from pale to deep blue. A contrasting background of orange throws the dance patterns into effective relief.

Newsreel Styles

Anyone who has anything to say about prohibition can always find a hearing at the Newsreel theatre. Embassy audiences are wets, judging from applause, but much more important to a style reporter is the costume good old Al Smith wears for his denunciation.

Mr. Smith doesn't like subtle effects. He prefers broad stripes on shirt front and stiff collar, and abandons them to conflict with a dynamic, modernistic tie. The combination marks Smith as a man of courage and independence—unless he's just wearing out last year's Christmas presents.

Fannie Brice disguises a serious plea for the American Knitting Fund as she drops eight stitches and purls two to the accompaniment of a comic version of "My Man." The audience reacts immediately to her effortless mugging and affable humor. Berlin's choice of a national beauty winner may seem a little strange to New York. "Miss Germany" isn't beautiful according to standardized American ideals, but quiet charm and distinction make her seem superior to the average prize contestant. "Miss France" is more of the stage beauty, regular featured and smart.

Beach styles are the burn-up for northern girls who, lacking southern sun, can burn only with envy. One outfit borrows style from the Frenchmen's matelot, a cute nautical rig with wide pants, sailor collar and pom-pomed beret. Another, in a cotton print, has a bolero jacket and enormous sombrero in rough straw to keep off the sun—as who wants it to? Another is in cotton plaid, predicted popular for the coming season.

Flaps' Pash Goes Frontier

It wouldn't have been difficult to recruit pioneer women back in the '60's if a Western expedition could have advertised the presence of Gary Cooper. In "Fighting Caravans" Cooper never plays for feminine admiration; that's part of his charm. Not much of an actor, he manages to disguise the fact in generous use of beetling brows, twitching eyebrows and a reluctant smile and, of course, those broad shoulders in a doeskin jerkin are enough to send any flapper into a swoon.

A restrained Lily Damita, subdued under the hardships of early Western travel, introduces a few giddy mannerisms to make the French heroine piquant, but she doesn't once toss her tumbled hair out of her eyes or say "ooh la la" in that so gay Gallic manner. She photographs in the womanly calicoes of the period with unpretentious charm.

Film and Fit At Palace

Gowns by Frances and Premet, promised by the Palace program, sound exciting to the cruising clothes commentator, but the bitter truth is that it takes more than a couturier name to make a stage gown. Unless designed to hide defects and bring out the good points of the wearer, the creation might just as well be by Moe Bodkin.

Barbara Bennett wears two Madame Frances frocks, alluringly transparent and radiating brilliance with artful punctuations of rhinestones. The dresses are lovely, but they're not for Miss Bennett whose old-fashioned debutante slouch is not flattered by deep backs covered only with sheerest chiffon. Miss Bennett's face is stylish and thin, chic as a French wax mannequin. She would do better in crisp frocks with long sleeves and high necklines, and her audience could be made more at ease by a smile now and again to indicate that she is not worried about what step is coming next.

Dora Maughan wears the Premet, a fitted black silk that would be trying on the most youthful figure. A high round neck banded with ermine tops a gown hard to breathe in. An ermine jacket, whose tails are on the coat and not—as they should be to be stylish—on the lining, is discarded after her first number. Miss Maughan doesn't waste time with sweet shenanigans. She's one lady who gets right to the point—and a gay, risque point it always is. Excellent lyrics put her over soundly.

Helen Morgan's nervousness at the first show may have been attributable to appearing on a platform that is rarely without its Helen Morgan imitator. The memory of Joe Frisco's trembling lip and supplicant hands could easily be a fearsome hazard. But the Morgan charm rises above mockery. Her gown is beautifully molded black satin, sweeping down from the piano to expose a glimpse of daring barefooted silver and black sandals. For a later appearance with Phil Baker, black and white satin (that could be a Vionnet) encases all that longing for that two-timing man of hers, and the usual prima donna mouchoir gets tied carelessly around the neck for a pleasant change.

Jeanette Hackett is one girl in vaudeville who uses her head as well as her feet. Her dance conceptions are little playlets in themselves, dramatic and carefully thought out. Vaudeville seldom offers such saucy Continental costumes as she designed for a "Fanetta" number, nor anything as trim as a red lace-covered leotard with red velvet vest and tails and garters that buckle on to sheer black stockings.

Fay Brady could improve her costume with sheer stockings and fresher pumps, but nothing could enhance her eagerness to contribute bits of poetry to the general unhappiness of Jay C. Flippen.

Trouping in the State

Seeing a State show from the last row orchestra is like watching a talking picture whose sound equipment has gone wrong. Actors' mouths open and shut, presumably to release words, but proof of their endeavor seldom reaches that farthest row. A clear singing voice like Sylvia Nelson's may carry, but Alexander Moissi himself would

(Continued on page 87)

Did You Know That—

Darryl Zanuck gave his wife a Rolls for Christmas....Violet Heming looked sweet walking down Madison avenue the other day, wearing a black broadtail coat and leading a cunnin' pup....They say that after her debut at the Metropolitan, Lillie Pons signed a five-year contract with that organization, also for long radio and concert engagements.... Mrs. Zion Myers is "expecting" very soon now....Hope Hampton studies with Jeannette these days....Jenie Jacobs received enough flowers for an army after her recent operation....Walter Woolf may do a new play for Lew Cantor or a picture for Metro. Ruth Gordon will possibly be opposite if it's the play....A man, wearing a big fur trimmed overcoat, sells apples in Central Park....Richard Wallace, the director, is in town....the mother of Virginia Smith is critically ill....Ernestine Woolf and Dorothy Hall were chatting together at the Friday matinee of "Mignon" at the opera....Now that Richard Dix has distinguished himself as a character actor, they may buy "The Great Jasper" for his next....Nannette Guilford received quite an ovation at a concert Sunday....Mike Levy arrives here soon to join his wife....Grace Menken Lytell is "caarrazy" for colored evening gloves....Waring's Pennsylvanians have made a swell record of "Love For Sale".... Fowler and Tamara have returned from an extended tour of Europe to play some Keith vaudeville and prance on the St. Regis roof....Mary Astor was not photographed as well as usual in "The Royal Bed" ....It's about time Marion Spitzer wrote a new book.... Jeannette MacDonald is due east soon for a radio session.

BIRTHS

Mr. and Mrs. Loyal Underwood Jan. 27 at Hollywood, twin sons. Father is sports announcer for station KNX, Los Angeles.

The High and the Low

By Grace Green

With all the pomp, grandeur and excitement of a picture premiere, Sid Grauman opened "Once in a Lifetime" at the Mayan. Never before has a legit show, out here particularly, been put on with more flourish. Never has an audience been more anticipatory. Even though it ridicules the picture industry to an extreme degree, the first night audience, which comprised practically everyone of importance in the picture colony, nevertheless received it enthusiastically, and laughed heartily with it and not at it. At least six people within hearing distance mentioned seeing it again the first opportunity they had.

The cast, although obviously nervous (but then who wouldn't be?) was excellent. The costuming, with the exception of Aline MacMahon's last dress of green and black which was ill-fitting and tended to enlarge the appearance of her figure, was tasteful.

Stars and Frocks

Superbly gowned in black and cloaked in chinchilla was Lilyan Tashman who takes honors as one of the few who not only choose tres chic clothes but also wear them in a truly regal manner. She, too, was one who didn't pick her spots to laugh as many others seemed to think they should. Mary Astor, looking decidedly better than when last viewed, wore a white satin gown. Constance Bennett was becomingly gowned in a white taffeta with an all-over design in black. Her sister Joan's gown of silver lace was attractive.

Colleen Moore has changed her personality completely. She now sports a wind-blown bob. Her hair is reddish and she wears fitted gowns and long dangling earrings. Edna Murphy, charming blonde wife of Mervin Le Roy, wore turquoise blue with a spray of matching flowers gracing the shoulder.

The stage manager, Robert B. Sinclair, had to do the part of Lawrence Vail because of Moss Hart's illness. His short notice certainly didn't prevent him from giving a good performance.

Leon Errol opened in "Lost Sheep" at the Biltmore to a partly filled house of undistinguished people. They later became a bored and dismayed audience with this risque theme of a minister, his wife and three lovely daughters renting a former bawdy house.

Leon Errol was his usual funny self. May Beatty as the Reverend's wife, gave a meritorious performance and looked splendid in a shaded coral, chiffon gown over tan lace. Phyllis Coghlan's selection of a biege tweed sports suit with a horizontally striped sweater of white, orange and brown was most becoming. The cravat scarf with the same combination of colors was a dashing touch.

"Trader Horn" Premiere

The premiere of "Trader Horn" at Grauman's Chinese lacked, somehow or other, the zest and spontaneity that generally attends an opening at this house. It certainly had the usual props of arc lights, natives lining the boulevard and the ballyhoo of tom-tom music that can be heard blocks away. The attendance, too, with its customary array of jewels, furs and rainment, was as brilliant as any audience could be, but it nevertheless lacked enthusiasm.

Perhaps "Africa Speaks" has taken the edge off hunting expeditions.

Edwina Booth, the heroine, was present beautifully clothed in a white lace gown and an ermine coat.

Mrs. Harry Carey (Olive Golden), who had a small part in the picture with her husband, looked charming in a brocaded Nile green gown and a lovely three-quarter length ermine cape with a circular nine-inch flounce around the bottom.

Among this distinguished audience was Joan Crawford whose hair is now a light reddish blonde and quite becoming. She also chose white lace and ermine. Marion Davies in white chiffon wore a three-quarter length coat of crepe heavily banded in white fox. Norma Shearer was strikingly and beautifully gowned in black satin with a novel treatment in paillettes 'round the low decolletage. When these three above mentioned, squired by Messrs. Hearst, Thalberg and Fairbanks, Jr., gather to chat in the center of the lobby during intermission, all traffic trying to reach the street for a breath of air or a smoke was wedged, in, incapable of moving forward, backward, right or left until the three decided to reseat themselves.

Knee Deep in Ermine

Bebe Daniels wearing white, wasn't nearly as pretty or sparkling off the screen as she is on. Marion Nixon wore the most gorgeous ermine coat seen in these parts and that, as anyone knows who has ever attended one of these openings, is a distinction not easily arrived at when one is literally knee-deep in ermines. It was extremely long and fitted down to the calf of the leg from whence a full wide circular flounce, longer in the back than the front, was joined. The enormous upstanding shawl collar was of sable.

Kathyrn Carver Menjou, escorted by her debonair husband, was another who attracted considerable attention with her chinchilla coat. There are only four or five in captivity out here and it is a pleasure to see so charming a creature adorning one.

Amidst the many varieties of blondes, Jean Harlow, with her ash blonde long bob, was outstanding. Surprising how foolishly fair-haired women go for white just because it is the fashionable thing for the season, completely overlooking how much more suitable a color or black would be. Miss Harlow's gown was of white chiffon with which she wore an ermine coat and a long spray of six or more gardenias. That, by the way, seems to be the latest in corsage ornaments judging by the many large sheaves of gardenias seen in all directions.

Marguerite Churchill was sweet and serene in a light blue chiffon. Looking as though she had just stepped out of a picture, was Thelma Todd who also chose a white gown and an ermine wrap. 'Buddy" Rogers with a hirsute upper-lip adornment looked quite fit after his recent illness. Jimmy Hall escorted an alluring red-head.

The prologue, "Rhapsodie in Black," portrayed impressionistic primitive African people and was a little too loud and headachy for the average theatre-goer who wants to more or less relax. The good looking high-yaller chorus girls in a minimum of rhinestone coverings did a couple of hot, low-down, rhythmic dances. The 30 Negro voices were grand.

Guests of Abe Lyman in the Blossom room at the Hotel Roosevelt after the premiere were most of the cast of "Once in a Lifetime." The room was full and few couples passed up the chance to dance to Abe's delightful music.

Many glances were directed to Gloria Swanson's table of four which included George Gershwin. Miss Swanson was swelegantly gowned in gold lace with which she wore a sable wrap.

MARRIAGES

George Anthony and Eva Hannah Jan. 29 at the Arena, New Haven, at the conclusion of the performance of the Elks' Circus. Bridegroom is a member of the DeKos Trio. Bride has appeared in musical comedy.

Greta Ranch, to Arthur Shadur Jan. 23 in Los Angeles. Groom is a Hollywood agent. Bride formerly with Witmark Music Co. in New York.

Fern Snyder to Robert McHale recently. Groom is manager of Fox-Senator, Oakland, Cal.

For the past five months, Charlotte Lansing (Snyder), Syracuse prima donna, has been Mrs. Edward Hillyer MacKenzie, wife of a New York broker, Syracuse relatives and friends learned when the actress made a belated announcement. Death of Mrs. MacKenzie's mother was the explanation offered for the bridal secrecy at the time.

Miss Lansing appeared in "The Desert Song" and "New Moon" in New York and Chicago, and is continuing her voice studies. The couple are living at 35 East Ninth street, New York.

Commodore J. Stuart Blackton, film producer, to Helen Stahle (non-pro) Jan. 31, in Santa Barbara, Calif.

Tilly Losch, English dancer, recently of "Wake Up and Dream," to Edward Francis Willis James, of London, non-pro, at the Municipal Building, New York City.

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

Broadway landmark was destroyed Friday (30) a. m. when Lincoln Square Arcade was gutted by fire. Originating from an unknown cause shortly before midnight the blaze gained headway so rapidly that over $1,000,000 in property damage resulted. Loew's Lincoln Square theatre, directly behind the Arcade, was saved, though its Broadway entrance was in the fire.

Cardinal Hayes does not want legislative censorship of the stage, according to Rev. John B. Kelly of the Catholic Writers' Guild, who added: "He believes that the profession—the producers, the playwrights and the actors—should be their own censors and should clean up their own house as the motion pictures have done."

Even the militant N. Y. Society for the Suppression of Vice was unanimous in its refusal to back the measure of Senator Seabury C. Mastick, which was a sweeping censorship bill recently introduced in Albany.

Jean Harlow has been granted a divorce from Charles F. McGrew, 2d, of Chicago. She testified before a Los Angeles judge that her husband pushed her into a mantelpiece and refused to buy her furs.

As a result of the vegetable salute given Rudy Vallee when he appeared at the Metropolitan, Boston, James S. Angier, son of Prof. Roswell Parker Angier, of Yale, has been dropped, at least temporarily, from Harvard University. William P. Blanc, another Harvard undergraduate, has been placed on probation in connection with the incident. Joseph T. Johnson is the other member of the trio rounded up and questioned by police following the throwing of grape fruit and tomatoes at the crooner, who was singing, "Give Me Something to Remember You By."

Patrick H. O'Malley, father of Pat O'Malley, died while his son was rushing here from Hollywood.

As the first step to make concert dance recitals legal on Sunday the Concert Dancers' League held a Blue Law protest meeting.

A suit to foreclose a mortgage on Hammerstein's theatre, on Broadway, has been filed in N. Y. Supreme Court by the Manufacturers Trust Company. It alleges $1,253,652 is due on two consolidated mortgages made in 1927 and 1928, including unpaid taxes and interest. The suit is brought against the Rose Marie Co., under which name the property is held, and Arthur Hammerstein, who guaranteed that the corporation would make the mortgage payments. The two mortgages are subject to a building loan agreement.

Mr. and Mrs. Bobby Jones now [illegible] their third child, daughter.

Nelson Morris, of Chicago, who for a long time has been trying to keep his actress wife, Jean Aubert, off the stage or screen, filed a suit in the Paris courts against the Franco Film Co. for $16,000 damages. Morris charges that his wife did a song and dance for the film concern since the court denied her the right to appear on the stage without his permission. He claims also that in the act his wife was dressed in a costume offensive to conjugal decency.

William Morris, president of the Jewish Theatrical Guild, appointed Sam H. Harris and Joe Leblang to act as chairmen of the committee for the guild's testimonial dinner for Mayor Walker, which will be held at the Hotel Commodore on Sunday evening, April 12.

George Jessel has been named toastmaster, Eddie Cantor chairman of the reception committee, and S. L. (Roxy) Rothafel, chairman of the entertainment committee.

George Conlin, night club manager, who never took his wife along on fishing parties, was sued for a separation on grounds of cruelty by Mrs. Amy Conlin. She said that in Jamaica, other men who went fishing with her husband took their wives. She was awarded $20 a week alimony pending trial.

The marital affairs of Lieut. Leslie P. Arnold, U. S. Army round-the-world flier, remain tangled because of his marriage in Agua Caliente, Mexico, to Priscilla Dean and the ruling of an Arizona judge that he did not have sufficient ground for divorce from Mrs. Mildred Avery Arnold, whom he married while still in the air service. Arnold's marriage to the picture actress followed a divorce which a court later set aside at Mrs. Arnold's request. Miss Dean and Arnold separated when the original divorce action was nullified.

Luigi Pirandello's visit to this country has been deferred until late February.

Jean Malin, the "dearie" lad at the Club Abbey, has married Christine Williams, chorine at the club. Witnesses were Dorothy Warner and Francis Denny, another female impersonator. When asked "Who's going to do the cooking at your house?" Malin smiled and replied, "I could do it myself but we've arranged all that; we've hired a mammy cook."

Chick Endor must remain in the Raymond Street Jail, Brooklyn, until Justice Hatting renders a decision on Mrs. Doris Endor's claim for $2,390 back alimony and a bond guaranteeing the payment of $175 weekly. Endor was arrested when he returned on the "Europa" last week.

According to Mrs. Endor, she divorced the actor in 1927. Twice before he has defaulted in alimony payments and once was committed to jail and fined. The last time Endor failed to pay he sailed for Europe. When he returned he was booked under the name of Charles Knapton and found in a cabin by Mrs. Endor's attorney and a Kings County deputy sheriff.

Endor's attorney offered to compromise the action by making a settlement of $2,000 in cash and five weekly payments of $100 each. This was rejected. When the actor sought his release in order to play an engagement in Florida Justice Hatting said, "Let him stay in jail; that's where he belongs."

Kathryn Williams, was granted a Reno divorce from Charles Eyton, of Los Angeles. She stated he had been disagreeable to her friends and dictatorial in his manner. Uncontested. They were married in 1916.

Ruby Keeler walked out of "The Gang's All Here" cast at Philadelphia. Reported she was not satisfied with her part. Gina Malo replaced.

Abraham Cohen, manager of a Brooklyn picture theatre, was kidnapped by two armed men and releived of $200, house receipts, after being driven around for several blocks.

Paramount-Publix estimates its consolidated net profits for 1930 at $18,370,000, equal to $6.15 on 2,986,829 shares, the average number of shares outstanding during the year. The estimated profit sets a record for the company and is 18% ahead of 1929, which was $15,544,000.

George Walsh, pianist at Club Guinan, is in jail again for failing to keep his alimony payments of $50 weekly to his ex-wife, Josephine Davis.

Detectives are seeking a woman who fled the all-night drinking bout that resulted in the death of the host, Fred Cameron, 40, who plunged to his death through a fourth floor window. Arthur Ball, actor, is being held by police who found him in a dazed condition beside the shattered window.

Hazel Sperling was on the receiving end whenever her husband of only three weeks became peeved and now she's seeking a divorce from Alfred Hoben. Hazel is the baby-faced blonde who replaced Ruby Keeler in "Whoopee."

With 40 people waiting in line behind them in the crowded and brilliantly lighted lobby of the Roosevelt theatre, 145th Street and Seventh Ave., two young Negroes thrust revolvers in the face of the young woman in the ticket booth and forced her to hand over $1,000.

Charles "Chink" Sherman, Broadway habitue and gambler was arrested upon his release from Polyclinic hospital where he was taken suffering from stab wounds following the riot at the Club Abbey, last week.

Jack Dempsey and Estelle Taylor declare their ardor hasn't cooled in spite of the fact that they met for but a few hours in New Orleans last week and then took trains in opposite directions. Simply a matter of being independent, though married, they stated.

Harold Rodman "Scrappy" Lambert, radio crooner over WOR, is listening to his wife's plaintive refrain in $-major, before a N. Y. Supreme Court judge. Mrs. Edna Johnson Lambert, 20, claims hubby's favorite pastime was taking her to public places, getting scrappy, and beating her. She is asking for $200 weekly alimony and $2,500 counsel fees in her suit for separation. "Scrappy" denies everything.

Broadway is up against the greatest buyer's strike any business has ever known, according to Channing Pollock, playwright, who asserted at a meeting sponsored by the League of Political Education in Town Hall that the theatre is a "racket." He edmitted there are a few honorable producers, but said they are leaving the field.

Paul Whiteman denied he has affected an amicable separation with his wife, Vanda Hoff, by settling an allowance of $35,000 a year on her and his six-year-old son, Paul, Jr. Reports of a divorce suit were printed, following a separation six months ago.

John Philip Sousa, bandmaster, returned to the Johns Hopkins hospital, Baltimore, to undergo further treatment for an injury to his left shoulder.

Motion pictures have saved the John Wanamaker estate $10,000,000, the Federal Circuit Court of Appeals at Philadelphia ruling that they proved he was in sound mental and physical health when he turned over $40,000,000 to his son Rodman two years before he died.

Gordon Barrett, recently an announcer for CBS, where he took the part of "The Shadow," sinister underworld character, in a series of detective plays sponsored by Street & Smith, was arrested, charged with putting his abilities to work in real life after he had bound Allen W. Syms, interior decorator, and ransacked his apartment. Barrett said he had been a reporter before going to CBS, but officials said they had never heard of him. Barrett stated his role on the air had influenced him into a life of crime, according to the police.

Fannie Todd Mitchell, playwright and former Winter Garden chorine, is in the throes of a separation action from her husband, Leon Leonidoff, Roxy ballet director, just a little more than three weeks after she announced they had been secretly wed last October. Nt only was she hit and bitten during the honeymoon and subsequently, but she is also ready to name a Roxy dancer as her honeymoon rival, she alleges. Miss Mitchell wants alimony—plenty.

Merrymakers kept right on serving drinks and watching the clock to see how close it was to three o'clock, curfew, while officers from Inspector McCormick's squad raided the Club Calais and Pansy Club. Paying no attention to the customers, the police arrested a waiter at each place and then proceeded to the Min and Harry Grill, where another waiter was taken in custody.

The American Civil Liberties Union has appointed a committee of 100 to oppose censorship of the stage in any form, even as a group of theatre people themselves. Elmer Rice, playwright; Barrett H. Clark and Hatcher Hughes have been named to head the body.

Zest was lent to a futile hunt for a man reported to have climbed from the fire-escape to the roof of the Paramount theatre, by the hold-up of that house on Dec. 20 when

(Continued on page 86)

Mutual Wheel

Weeks of Jan. 31st & Feb. 7th

Arlington's Revue—L. O.; 7, Gayety, Brooklyn.
Dimpled Darlings—Appollo, New York; 7, L. O.
Fine Feathers—Columbia, Cleveland; 7, Hudson, Schenectady.
Flapper Follies — Howard, Boston; 7, Plaza, Worcester.
Flying Dutchman — Academy, Pittsburgh; 7, L. O.
Frivolities—Garrick, St. Louis; 7, Empress, Chicago.
Girls from the Follies—Empress, Chicago; 7, Rialto, Chicago.
Girls in Blue—Rialto, Chicago; 7, Gayety, Detroit.
Hi Ho Everybody—L. O.; 7, Hudson, Union City.
Jazz Babies—Gayety, Brooklyn; 7, Empire, Newark.
Laffin Thru—Empire, Newark; 7, L. O.
Legs & Laughter—Gayety, Washington; 7, Academy, Pittsburgh.
Let's Go—Hudson, Union City; 7, Trocadero, Philadelphia.
Novelties of 1930—Plaza, Worcester; 7, L. O.
Powder Puff Revue—Route 1; 7, Gayety, Baltimore.
Radium Queens—Gayety, Baltimore; 7, Gayety, Washington.
Record Breakers—Trocadero, Philadelphia; 7, Route No. 1.
Silk Stocking Revue—Star, Brooklyn; 7, Howard, Boston.
Speed & Sparkle—Lyric, Bridgeport; 7, Appollo, New York
Speed Girls—Fox's Jamaica, New York; 7, Star, Brooklyn.
Step Lively Girls—Orpheum, Paterson; 7, L. O.
Sugar Babies—Hudson, Schenectady; 7, Lyric, Bridgeport.
Take A Chance—Empress, Cincinnati; 7, Garrick, St. Louis.
Twentieth Century Girls—Gayety, Detroit; 7, Columbia, Cleveland.

INDECENCY CHARGE FOR BURLESQUERS—FEB. 16

The trial of several members of the "Happy-Go-Lucky" burlesque company, arrested Jan. 12 on a charge of giving an indecent performance at the New Gotham theatre, East 125th street, will take place in Special Sessions Feb. 16.

Defendants pleaded not guilty and were released under $500 bail each. They are Connie Fauslan, 22; Jean Kerman, 21; Jean Bodine, 24; Vic Cassell, 26; Marie Arnold; Walter Arnold, 33; Eddie Miller, 40; Paul Ryan, 39, and Dave Brown, stage manager.

Investigators visited the show and observed and heard the defendants in several skits which made up the two parts of the performance. They declared the actions and the dialog of the participants were lewd and indecent.

WERBA'S, BROOKLYN

(STOCK)

Brooklyn, Feb. 2.

This Brooklyn version of what constitutes a burlesque show started off rather well with a better than average looking line of girls. On first flash, it you give it quick and then turn away quicker, they're not so bad. As the evening passes they look best when on the stage with the principal women, for the Werba's principally women are principally not so good.

Werba is a downtown ex-legit, situated on the most desirable theatre site in Brooklyn. Monday it played to a good-sized crowd, 99% stag. For once the men in the cast stood out. The dirt scenes alternating with musical numbers secured the best results. Reason was the much less than usual amount of opposish for the strip stuff "comedy."

The principal women were outdistanced in that line by the chorus. Latter was liberal with nude torsos in the awkward but fleshy tableaux. At other times, when the girls' faces were visible, many were recognized as familiars from the Times Square Columbia theatre runway group of last season.

Werba's women principals prefer cooching to stripping. As heft predominates that's natural. It takes nerve to reveal what these girls possess. The girl with the most generous if not exactly the trimmest line did the most stripping. Besides, she was the most animated coocher in the place. She's a girl who winds up like a southpaw and then curves 'em from both hips. A flimsy shawl replaces the brassiere. And over the shawl are her hands. According to the sudden drop of applause after the third forced encore, the boys denoted they didn't care whether she went further or not.

Eddie (Nut) Kaplan is the stock's first comic and programmed also as stager and director. Kaplan is a young fellow and a comparative newcomer to burlesque. Two seasons ago, when new, he looked like the first talent prospect disclosed by burlesque in years.

Now, besides having acquired the traditional descriptive middle name, Kaplan is drifting into the groove. He's going 100% burlesque to the sacrifice of his own style. Kaplan ought to think of a future for himself outside burlesque with thoughts based on a estimate of how long this type of burlesque will last, and how far he'll go in it even if it lasts forever.

Straight man of the troupe, Chick Hunter, worked smoothly and intelligently if the burlesque way can be called that, opposite Kaplan and in his own scenes. He held the show together.

After them, nothing. There was a spark of legit entertainment in the soprano solo by a woman billed as Vera Walton. But they spotted another girl singer right in front of her and completed her specialty with a nude tableau. In this one the girls held balloons. In the front were two girls posing prone with a leg apiece stretched stiffly in the air. It was a perfect Rube Goldberg. A few moments before the same girls with more clothes were before the drapes with the same balloons in as nifty an innocent take-off on DeHaven and Nice as could be imagined.

Eddie Green, the colored comic who's been burlesking since "Hot Chocolates," had two spots in the first part, seemingly added to the stock troupe for extra strength. A lunatic scene gave him a couple of natural situations to fool with and later he appeared in "one" for a few minutes of pantomime. Did the poker game biz according to the original pattern.

There was no limit to the dirt in the comedy scenes. Most of it drew laughter. At six bits in the evenings they might go for this affair over in Brooklyn. Improvement in the femme principal department might give them something else to admire.

This is burlesque as burlesque stands today. No wonder Izzy Herk is looking for another name.

Bige.

WHEEL ENDS MARCH 14, EARLIEST ON RECORD

The Mutual burlesque circuit is folding this season earlier than ever before. Closing date has been set for all of the shows, most of 'em ending by March 1 and the remaining few March 14.

Mutual is interested in stocks in theatres which have been playing wheel shows.

Mutual closings are:

Feb. 7—Sliding Billy Watson show, Academy, Pittsburgh.

Feb. 13—"Girls from the Follies," Rialto, Chicago.

Feb. 14—"Legs and Laughter," Academy, Pittsburgh.

Feb. 20 — "Frivolities," Rialto, Chicago.

Feb. 21—"Speed and Sparkle," Star, Brooklyn; "Powder Puff Revue," Gayety, Washington.

Feb. 27—"Take-a-Chance," Rialto, Chicago; "Radium Queens," Empress, Chicago.

Feb. 28—"Let's Go," Gayety, Washington; Frank X. Silk Show, Empire, Newark; "Speed Girls," Hudson, Union City, N. J.; "Dimpled Darlings," Star, Brooklyn.

March 6—"Record Breakers," Rialto, Chicago.

March 7—"Jazz Babies," Gayety, Washington; "Flapper Follies," Empire, Newark; "Heigh-ho Everybody," Star, Brooklyn; "Fine Feathers," Plaza, Worcester, Mass

March 14—"Step Lively," Gayety, Washington; Arlington Big Show, Gayety, Baltimore; "20th Century Girls," Howard, Boston; "Girls in Blue," Plaza, Worcester, Mass.

Burlesque Stocks

Following are theatres, towns and opening dates set for stock:

Fox Jamaica is opening Feb. 9; Billy Koud, number producer; Harry Steppe, John Grant, Frank Smith, Billy Baud, Frank Duframe, Eloise Dwan, Hazel Miller, Erin Jackson, Sunny Kent, Grace Creader, Jordan Sisters and 20 girls.

Orpheum, Paterson, is opening Feb. 8; Charles LeRoy producer on book and numbers; George Shelton, Billy Wallace, Lew Petell, Lillian Dixon, Jessie McDonald, Dolly Glenn, Gypsy Holden, Gaile La Gaile, Gladys Craig, Arab troupe.

Lyric, Bridgeport, is opening March 9; Palmer Hines, book producer; Louise King, numbers; Bob Nugent, Al Pharr, Lee Smith, Inez MacCauley, Joe Lang, Holly Wood, Freddie Walker and Betty Colton.

Gayety, Washington, is opening March 15 (Sunday); Charles (Bimbo) Davis, Lou Costello, Rags Ragland, Billy Holmes, Marvin Harmon, Anna Smith, Alice DuVal, Nora Ford, Gertie Reed, Rae Parsons, with Charles LeRoy staging the numbers following his Paterson opening.

Garrick, St. Louis, opening March 9, with Rube Bernstein delegated by Mutual interests to install company.

Gayety, Brooklyn, is opening Feb. 23; Sam Raynor, Murray Leonard, Sammy Weston and Ann Meyers. Raynor will alternate every other week with the Star in Brooklyn when it goes stock, March 14.

Academy, Pittsburgh, is opening Feb. 23; Arthur Dreyfuss producer book and numbers; cast being engaged.

Empire, Newark, is opening March 14, with Freddie Clark engaged to stage book and numbers; cast now being selected.

Hudson Theatre, Union City, N. J. is opening March 14; company yet to be picked.

Gayety, Baltimore, is opening March 24, with company yet to be engaged.

Columbia, Cleveland, is opening Feb. 22 (Sunday), with company now being chosen.

Republic, New York, is opening Feb. 12 with Mutual not interested in operation; Joseph Weinstock and Billy Minsky are jointly operating; Jack Rose, book producer. First principal engaged Loa Pierce, formerly heading a Mutual show.

3 Mutuals Folding

Three Mutual shows figured to stay open through February have received their closing notice.

"Sugar Babies" closed at Schenectady last Sat. (31) and "Girls from the Follies" will fold at the Rialto, Chicago, Feb. 13. "Frivolities" eases off the wheel at Chi. Feb. 20.

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15 YEARS AGO

(From Variety and Clipper)

Shuberts, having just emerged from a battle with the "Times" hit into a new jam with the "Tribune," when Samuel Hopkins Adams wrote in that paper an unflattering article on Shubert methods. Relations had been strained between Shuberts and "Trib" since Heywood Broun a month before panned a Shubert Winter Garden show.

The Colonial, New York, once a vaudeville gold mine under Percy Williams, cut its scale to 50 cents, marking the beginning of the end.

Report was about that three Charles Frohman stars were on the eve of retiring, namely, Maude Adams, John Drew and William Gillette. Gillette had just closed an engagement to film "Sherlock Holmes" for Essanay.

Chaplin was still on the fence as to his next picture connection. Reported in Hollywood he would disregard any sharing terms offered and take the best flat salary proposal made.

World War Allies were buying up all the film junk to be had in the States. Used in the manufacture of munitions.

Criterion, New York, first $2 picture house on Broadway, was going back to legit, Vitagraph having given up tenancy and house being prepared for a Shakespearean season by James K. Hackett and Viola Allen. Vita reported to have lost on the $2 venture, but satisfied with attending publicity.

Stars in current releases included Lois Weber, Philip Smalley, Vivian Martin, Alice Brady, Mary Miles Minter, Clara Kimball Young and Beatrice Michelena.

50 YEARS AGO

(From Clipper)

Oshkosh, Wis., had a local ordinance which required showmen to give 20 free tickets to the chief of police in return for a show permit. Local showman named Schwartz refused to comply with the deadhead provision and threatened to bring a suit. Common council promptly repealed the ordinance and enacted another one fixing cash fees.

Two ticket speculators were arrested in front of the Union Square theatre, New York, charged with obstructing the sidewalk. Arraigned in Jefferson Market Court, both men showed ticket spec. permits for which they had paid $50 at City Hall. The magistrate said he had never officially received notice of the passage of such an ordinance and discharged the prisoners. Then it developed that the law for licensing specs had been enacted only a few weeks before.

The Academy of Music was the center of many New York social functions. This time the date of the annual charity ball there had just been set for Feb. 2.

John Stetson, eccentric showman of Boston, announced it was his desire and intention to co-star Mary Anderson and Salvini in "Ingomar."

Daniel Frohman had just recovered from diphtheria which had lately struck New York in one of its periodical epidemics.

The pedestal for the obelisk in Central Park had been completed and elaborate ceremonies were announced for the raising of the ancient monument.

Sport promoters were busy arranging endurance contests on skates. One 25-mile event was set for the outdoor rink at 57th street and 8th avenue.

Inside Stuff—Pictures

Theatre advertising men have become conversely tempered in sizing up film product to the public with the adoption of the Hays advertising code. It is claimed that while advertising of itself has been toned ethical, the b. o. is becoming angry.

That's on the operating angle. Theatre men admit a desire to stay within the sanctified precepts of the code but claim a confusing situation on customer reaction which they are zealously trying to rectify. This, they claim has resulted mostly from the sudden change in front adopted. Had it been a gradual loping off, conditions might not appear as flagrantly injurious to advertising ingenuity or the b. o.

Discussion propelled among operators is indicative of the one thought that the advertising men in their keen desire to stay within the rules as promulgated, have themselves tonified their theories on public reaction as to bring about a twisted situation.

Customers are now drawn to certain films while others are kept away. Class audiences are being propelled to torrid themes while flaps are absent. The converse is also said to be true to a large extent. When the reaction sets in there's a matter of good will to be considered. That affects the b. o. future.

According to some it's still the basic problem of production, while with others it's conditions and the trend of the times. But between production and the public the exploiteers still have the code.

No sinecure house managing the Paramount at Palm Beach. It's the ultra house of the Publix circuit. Built on one floor at $1 top, with a mezzanine or horseshoe of individual boxes above. Each has six cushioned chairs. Box sells for $1,000 for the Palm Beach season, except four of the boxes held for Paramount-Publix executives or families. Three shows daily, with the first starting at three in the afternoon. Other two are in the evening.

Palm Beach usually sees the first releases of pictures, especially Paramount's. That's for the exclusive clientele of the theatre.

Woes of the theatre's manager are mostly in handling this expectant crowd. They are expectant because they expect to have everything exactly as they want it and when they want it. Habit acquired through wealth. If things don't move that way and fast enough, the start with the house mgr. usually is to inform him that they "know Mr. Zukor," etc.

The house manager politely replies he regrets not knowing Mr. Zukor himself, but anyone Mr. Zukor knows will be given every attention. For, figures the smart house mgr., maybe someone now or then does know Mr. Zukor.

Martin Dickstein, Brooklyn "Eagle's" cinema critic, expected first night tickets for "Cimarron." Nothing doing. Dickstein called the press department and was informed that Brooklyn dailies were not on the list. An hour later the press lads called back saying they had mailed a pair in row B. Dickstein thanked them and said he couldn't possibly review from the second row. Other Brooklyn critics also had to call up for their tickets and accepted whatever the publicity dept. dished out.

Rian James, columnist on the "Eagle," burned over the RKO attitude and had this to say the following day in his column: "'Cimarron's' press department doesn't think that the Brooklyn newspapers, or the more than half-million buyers of Brooklyn newspapers are important enough to bother about. The people who read Martin Dickstein's reviews could keep 'Cimarron' on Broadway for a year—or doesn't that interest the RKO press department, which hasn't been able to keep a picture on Broadway longer than a few weeks since it started?"

The reason for "Lincoln" (UA) going into the Rivoli, New York, to be followed by "Hell's Angels" (UA), for so long as the air film can stay, is "Trader Horn" (MG).

Paramount's original intention was to immediately spot its "Rango" at the Rivoli, following "The Bat Whispers," which closed at the house Jan. 28. With "Trader" due in for $2 as the Astor and "Rango" also a

(Continued on page 85)

Inside Stuff—Vaude

Barbara Taylor Kjerulf, heading a harp, song and dance troupe under her own name, is waging a supplementary legal tiff with her divorced husband for permission to take their 10-year-old daughter, Bonnie, with her on a tour of the Orient next month. Although the mother has custody of both the girl and their 11-year-old son, the husband is privileged to withhold permission for them to leave the state.

Tje Kjerulf Versatile Harpists have been booked by Michael Podoli, of Paris, to play the cinemas in Japan and China, which will carry them along for a year.

Husband is prominent in the radio field and was the founder of KFRC, broadcasting station in L. A.

Clarence Moore of Horace Heidt's Californians has "Lobo, Jr.," in the band act, to replace "Lobo," his five-year old police dog, poisoned a few weeks ago after eating meat in New York. The younger dog, 11 months old, performed with the band at the Hotel New Yorker, before Heidt closed that engagement last week. Moore thinks the young police dog will work out all right, along the same line of tricks as "Lobo" did. "Lobo, Jr.," has an added stunt that sounds better than its description. Moore tells the dog to say "Hello." "Lobo, Jr.," makes gutteral sounds that listen like "Hel-lo." It's laughable with repetition.

"Lobo" had no valuation, since Moore would not have parted with the dog at any price. But he did refuse an offer of $25,000 for "Lobo."

While everybody's sitting around taking credit for discovering Lyda Roberti, in Lou Holtz's "You Said it," one fellow's not saying anything but thinking a lot. That's Ed Lowry, m. c. at the Stanley, Pittsburgh.

A couple of months ago the Polish blonde went through Pitt in a Publix unit, just another turn and nothing to mark her apart from the rest. Lowry, who has a knack for working with personality gals, routined her differently, and as a result, she was a wow in Pittsburgh, all reviewers going into a rave.

Two weeks later, in Buffalo, Miss Roberti was approached by Jack Yellen for the show but refused to accept before getting in communication with Lowry.

R-K-O booking office is handling the Proctor house in Schenectady, N. Y., with gloves, due to the early 11 a. m. show which necessitates a very early rehearsal and close train connections in order that acts can appear early enough to clean up everything before show time.

Stage hands and musicians' unions of Schnectady demand overtime if an act arrives to rehearse after the picture goes on at 11. Since this ultimatum has been delivered by the union boys, several switches have been necessary in routing acts into this town. The bookers now play safe by maneuvering an act so it can make the jump safely.

During Primo Carnera's sojourn at the 58th Street house played four shows daily, one more than customary. Same policy is being adopted by the Madison for the current second half, where Carnera opens today (Wednesday). Hip also played four daily when the giant was there last week.

The Madison finishes Carnera's R-K-O dates. He was offered more time, but goes to Florida to train for his next fight.

Inside Stuff—Legit

The class studying dramatitc criticism in the School of Journalism at Columbia was given a test last week when Barrett H. Clark, their instructor, had them "catch" the opening of "Green Grow the Lilacs" at the Guild theatre. The class, numbering over 20, brought their portable typewriters along, and after the performance were put before tables and told they must conclude their piece in 45 minutes, the idea being to approximate the conditions under which regular dramatic critics work.

From this batch the three leaders were sent to the "Herald Tribune," which published them, with an explanation, as the leading feature of the dramatic section.

A girl, Dorothy Dennert Hall, did the best one and they all praised the play.

"In Green Grow the Lilacs" is a pleasantly veiled reference to Will Rogers. One of the characters, with a rope in his hand, says something about "Will Parker, up the road a piece, he always chews gum when he spins ropes....chewing gum ain't healthy, I always say." The play, by the way, has about a dozen real cowboys in it, playing parts and singing the western folk songs which are used between scenes.

Casting for legit musical comedies in New York reached its lowest ebb last week when not a single musical comedy was sent into rehearsal. Only musical rehearsing last week was "Making Mary," an independent production scheduled to bow in at the "New Yorker" Feb. 16.

The Shuberts' production of "Wunderbar" and a revival of "My Maryland" went into rehearsal this week. Revivals require two weeks to ready with scenery and costumes direct from the store house only needing a dusting off.

In an attempt to keep his house, the Shubert, Newark, from going dark after next week, Morris Schlesinger also plans a series of operettas by a resident company to be staged by Milton Aborn, the first of which, "The Merry Widow," will go into rehearsal next week. The only thing on the Broadway horizon for musical comedy and revue people is the Ziegfeld "Follies," which may swing into action around Feb. 15. March 1 is the tentative rehearsal date set for "The Third Little Show."

The most reckless rave of the season was pulled last week by Robert Garland, writing on "As You Desire Me," the Pirandello piece presented by Lee Shubert. Garland said that if the play didn't get a run he would give up dramatic criticism. Other notices called the play "dull," "dreary," "pretentious" and "mysterious." Garland's was the only straight-away good one. The Shuberts picked up his piece, stuck it in an ad the next day and mentioned the fact that no play had ever gotten such a notice before.

One other critic in town, Whitney Bolton of the "Telegraph," came near getting stuck on a similarly extravagant statement earlier in the year. In reviewing "Stepping Sisters," when it opened at the Waldorf, he gave forth the statement that if it ran five weeks he'd do tricks in Macy's window at high noon. The show has just closed after going close to 40 weeks, but Bolton hasn't kept his appointment at Macy's.

Raymond Guyon, the juvenile lead in "Young Sinners," is out of the show with a wrenched back and says his doctor advised him not to rejoin the show. The Shuberts appealed to Equity, stating a doctor assigned by them to examine Guyon has a different idea than the actor's doc.

Guyon says the action in "Sinners" calls for roughhouse of a nature that might cause permanent injury. He indicated he might have a broken rib or two. In the show Guyon played a young souse whose wealthy father turns him over to a modern Mike Muldoon. The latter, a husky chap, is supposed to knock the kid out a couple of times to make him behave. That's how Guyon says he was hurt. Wallace Ford is now playing the part, while the Shuberts and Guyon are arguing it out via Equity.

A renewal of the Basic Minimum Agreement between the managers and Dramatists Guild of the Authors' League, has not yet been closed, although the original five-year contract expired Saturday (31). The authors drew up their idea of proposed changes without conferring with the managers. The latter revised the proposed changes and submitted them to the authors.

The final form is expected to be drafted at a joint session. The points in dispute are not believed to be vital, the main provisions of the original agreement having been retained. This contract has been extended for one month, according to the authors who sent memorandums to the managers to that effect, requesting their signatures.

James Barton remains in "Sweet and Low" which continues its three-name cast line-up of Fannie Brice, Barton and George Jessel. Barton was farmed out to the show by the Shuberts who had him under a contract calling for $2,500. Billy Rose, who produced the show, paid Barton about half that sum, the Shuberts making up the balance. The contract expired last Saturday, Rose entering into a new agreement with Barton.

About 12 years ago Noel Coward was in New York, an unknown author trying to sell plays. Gilbert Miller looked over one and referred him to A. H. Woods. Latter bought a script outright, including all rights. The play is called "The Lost Trick."

Woods never produced it, but thinks it pretty good. The manager may sell it for pictures on the strength of the Coward name and his newest success "Private Lives."

Sale of the legit show "Pagan Lady," by William Dubois, has been effected by Green and Gensler to Harry Edwards, indie picture producer, for $35,000. Latter will make the picture for Columbia release. Report is that Edwards put up the 35 gs. and after the picture's production will get this back plus production costs. Profits will then be split between Edwards and Col.

On the legit end there are a few financial complications. Play was produced by G. & G. and understood to have been financed by Erlangers. It is also believed that Erlangers cut in on picture money. Following production of "Pagan Lady" and "Fine and Dandy" G. & G. split with the Erlangers firm, the Shuberts now backing G. & G.'s "Rock Me, Julie" and "Gang's All Here." After these two shows G. & G. will go back to Erlangers, who will not get anything from the possible picture sale of "Gang" or "Julie." Shuberts are not to get anything from "Lady's" sale, it is understood. The tangle is a financial headache.

Producers about town are receiving letters from readers of the Christian Science "Monitor" these days, saying that they, the readers, attended the producer's show because it was advertised in the "Monitor" and that they always regulate their theatre-going to what is recommended by the paper, which exercises an advertising censorship. That is, no play which doesn't conform with their idea of what a Christian Scientist should see on the stage may advertise.

This is in line with the reminders often sent book publishers, and when it is used in the theatre the people writing always clip their seat stubs to the letter to make it more convincing to the producer.

Arthur Hammerstein sold his lease on the Republic Theatre, which had 14 years to go, to the Minsky Bros., stock burlesque operators, for $125,000. Theatre with about 900 seats, has during the past two months been showing second run pictures on a two-bit grind, averaging less than $3,000 a week.

Suit to foreclose on Arthur Hammerstein's beautiful theatre and the attached office building verifies the showman's financial condition. Had he not built the house (53rd and Broadway) Hammerstein would still

(Continued on page 72)

Road Washed Up by March 15 as Mgrs. Urge End of Local Rivalry

The road's legit season, save in a few spots, will be over in five or six weeks. This means the earliest closing ever, plus the dark weeks which have been the rule in many theatres since Christmas.

Every producer in New York, whether on the Erlanger or Shubert side of the fence, is confident that by next season the week stands will have eliminated one of the two or more theatres in each of them, but to date neither booking office has done anything to accomplish this.

Producers are insisting that their shows suffer by being sent into houses which are sporadically dark and say that if, in week stands where but two theatres exist, the booking offices would get together and cut out one house so that the other could have a full season of good attractions, much good would result. They point out that the theatres would regain some of their prestige if they could present consecutive bookings again.

Opposition Deadlock?

Difficulty lies in the lease and ownership arrangements in the various cities. In some Erlanger owns property and the Shuberts merely lease; in others, vice-versa. Each is reluctant to make concessions, while each is being prodded by producers to "do something."

Very few shows to go out for the remainder of the season. Lenore Ulric in "The Pagan Lady" will tour; Joe Cook much later on, probably only getting in either Philadelphia of Chicago before closing for this season and making a general tour next year; "The Man in Possession" is to hit the Shubert subscription houses in Boston and Chicago, where it will be given as an extra show; the Shuberts also have, as musicals, "Nina Rosa" and "A Wonderful Night" to keep a few houses occupied, and the Leftwich vaude-revue, now under way, will also go through their houses. For the Erlanger office, the Theatre Guild still has several plays to send on tour and will do so before the season is out, beginning with "Elizabeth, the Queen," which begins a tour until June in Boston, March 2. This play is being pulled from the middle of a New York run to fulfil a promise made to subscribers outside New York that they would see it this year.

"Cherries Are Ripe," the LaRocque-Vilma Banky piece, is still being used by Erlangers out West and now is in Chicago. It may be brought East for the latter part of the season, since it has done well everywhere on the road.

The situation may be bettered by the heavy production which is due in February, when more than 20 new plays will be brought into New York. But what clutters matters at present is that the hits are continuing to such good business they are indefinite about beginning tours.

Maybe Lent will change that. Everything else has happened this year.

Sharp Stock Quitting Pitt, May Try Columbus

Pittsburgh, Feb. 3.

After a season of 90 weeks, barring a six-week lapse last summer when house was tenanted by "All Quiet," George Sharp's stock company will fold at Pitt after next week.

Sharp has been looking over the situation in Columbus and may install his troupe at the Hartman there. His Pitt lease runs to May 31.

What the Shuberts will do with the Pitt now isn't known. At present they have the Alvin and with barely enough attractions to keep that site going.

$50,000 for "Final"

Warners have acquired the picture rights to A. H. Woods' "Five Star Final," current at the Cort.

The newspaper play's gross reported to be gaining weekly. Price for the picture rights reported at $50,000. Release date agreed on is April 1, 1932.

"Dishonorable" Sailing

The original company of "Strictly Dishonorable," now playing the subway circuit after more than a year on Broadway, sails for London Feb. 15.

B. S. MOSS PRODUCING

His New Musical, to Follow Current Hit in B'way House

After its current smash, "The New Yorker," shall have left B. S. Moss' Broadway theatre, New York, Moss may produce his own musicals for that house.

An organization is being formed by Moss at present. Eddie Darling sidestepped the opportunity to become Moss' gen. mgr. It looked closed when Darling said he might have to go to Europe. Danny Simmons, Moss' usual booker, is on the other side.

Alimony for Men Play

Cincinnati, Feb. 3.

Gladys Unger's comedy, "Alimony for Albert," premieres here tonight at Taft Auditorium by Stuart Walker Company with Hal Skelly in the principal role.

Play centers about efforts of three jobless actors to marry an heiress. Action is in California, where m:narenowallowed TA where men are now allowed alimony.

Coppicus Collects on Fields-Mack Walkout

Damage suit started more than two years ago in the Supreme Court, New York, by F. C. Coppicus, concert manager, asking damages of $25,000 from W. C. Fields and Charles E. Selders (Charles E. Mack) was settled out of court last week, Coppicus, through his attorneys, O'Brien, Malevinsky & Driscoll, receiving a cash settlement of $7,500.

Coppicus in June, 1928, signed Fields and Mack for a three-week concert tour of one-night stands at $7,000 a week, depositing $21,000 in escrow in the Harriman National bank to bind his end of the contract. In addition the comics were guaranteed 60% of the gross over $33,000 for the 21 playing dates.

After playing about ten towns and splitting $1,000 a day, Coppicus claimed the comics breached their contract and refused to continue. The suit followed and has been pending until the settlement agreement was reached by attorneys for both sides.

Amateur Rule Invoked Against Little Group

Troy, N. Y., Feb. 3.

Its amateur standing challenged on the grounds that two of the principals, Maurice G. Randall and Miss Marjorie Tyler, are members of the WGY Players (radio drama company broadcasting regularly over the General Electric Company's station in Schenectady), the Troy Art Theatre was last week forced to withdraw from a Little Theatre tournament sponsored by the Junior Film and Entertainment Guild of Albany.

One of the Albany groups entered in the tournament, to be held at Trinity Institute in Albany no February 11, protested that the presence of Miss Tyler and Mr. Randall in the Troy Art Theatre's cast made the organization a professional one, both the players being employed by WGY.

McGill with Harris

Earl McGill goes to Jed Harris as caster, replacing James Light, who left to direct "Rock Me, Julie" for Green & Gensler.

Casting on a new Harris play is expected to start this week. Harris not definite on the production, although a Ben Hecht-Charles MacArthur play is regarded as most certain. Harris also has "Love tory" by S. N. Behrman,, and "Good-bye in the Morning" by Dan Reed.

SEGAL-ZIEGGY PIECE

Vivienne Segal, who was starred by Warners in several screen musicals, will return to the musical comedy stage under Flo Ziegfeld's management. Miss Segal will most likely be spotted in a book show which Zieggy plans.

Klaw Alimony

White Plains, N. Y., Feb. 3

Joe Klaw is cited in Supreme Court here by his wife, Marjorie Klaw, of New Rochelle, for additional alimony in monthly payments.

Klaw made a settlement with his wife of $120,000, according to the papers. Mrs. Klaw now asks for a further monthly sum.

Joe, son of Marc Klaw, is reported at present in Los Angeles.

ARTISTS' 4-DAY WEEK AID TO JOBLESS

Local 829 of the Scenic Artists' Union has adopted a regulation limiting working time of its members to 32 hours a week for the next 6 months. Another ruling, providing for a 1% tax on earnings of union members and on all salaries paid out each week by scenic studios has also been approved, effective Feb. 2.

Union's part time move was caused by unemployment of its men, with the hope of spreading out what jobs exist to a greater extent.

At first scenic designers, also members of the union, were to be governed by the ruling but objected, the union then omitting them from the ruling.

Due to difficulties caused at various studios, original ruling has undergone several minor changes, but is still a drastic move. At first, no painter was allowed to work more than the 32 hours set forth, no overtime being allowed. It was necessary therefore, for the studios to get a new man to step in and complete hurry jobs after the first painter had worked his 32 hours.

Tax on Overtime

Change was then made allowing overtime, but no union members was permitted to draw more than 32 hours' pay per week. Overtime hours count for double time, so that although a man may actually work only 28 hours, overtime brings total up to the 32 limit.

Later it was decided to permit men starting particular pieces of work to finish their jobs. Since this might have called for time over the respective member's 32 hours, union ruled such members had to pay $18 to the union if continuing past the set limit. Eighteen dollars represents a journeyman's wages for one day's work.

Last modification was to permit "key" men to work over the 32 hour period, but to pay either the $18 to the union or a pro rata share of earnings when less than a full day was put in.

New York unemployment situation with union members has been aggravated by the number of stock production layoffs coming to New York.

The 1% tax on salaries is to be used to create an unemployment fund, together with money collected on the $18 tax.

Recently Charles E. Lessing, president of the local, resigned, causing a change in administration. He was succeeded by Walter Percival.

Eye Infection Delays Tanguay's Road Tour

Hollywood, Feb. 3.

Suffering from sore eyes, Eva Tanguay is taking treatments here, meanwhile postponing her proposed road tour in a musical comedy.

Miss Tanguay was going out in "The Girl Who Smiles."

Jobs for 35 Road Men

Fanchon & Marco are employing 35 men to send out with their Ideas through the Fox houses. All will receive the same salary and will go into road action within 10 days.

One man will be assigned to each traveling unit, managing it as it goes along and doing press work for the Idea following. Men slated for berths are filing bonds preparatory to assignment.

Erlanger's May Organize Its Own Wholesale Production Department

A deal under which the Erlanger circuit will function as a major producer with its own production department is in the works. It is said to await final settlement of the A. L. Erlanger estate litigation.

Consummation would establish Erlanger's as the front legit show stager, with both musical and straight pieces attempted on a wholesale basis for its own theatres. During the past three seasons, replete with failures, that distinction has gradually faded from the Shuberts. With an Erlanger producing office operating, the Shuberts would become opposition for that circuit as theatrical realty manipulators only.

Mentioned to head the Erlanger production enterprise, and around whom the producing move is supposedly revolving in the early stages, is Max Gordon. Besides his R-K-O vaude agency, Gordon has been associated with Erlanger's as an independent legit producer this season, principally with his musical, "Three's a Crowd." In his own name Gordon has started preliminary work on another musical, starring the Astaires, and an Owen Davis farce. Both shows are reported already booked for out-of-town Erlanger openings with the dates set this early, prior to start of actual production.

Producer deal, from accounts, would connect Gordon with the Erlanger office and circuit as a 25% partner. In the three other corners, if the matter materializes, will be Judge Mitchell Erlanger, Marcus Heiman and Sol Baron.

JUNIOR LEAGUE FEES

Ratoff's $1,000 For Staging Kid Show

Chicago, Feb. 3.

Gregory Ratoff, besides occasional legit appearances and regular "celebrity night" showings, has gone Junior League, producing the "Pinocchio" show at the Harris.

Besides the intangible benefits of association with the upper stratum, Ratoff drew down a very real $1,000 check.

2d "Lysistrata" Tap May Prompt All Legits To Use Checks in Chi

Chicago, Feb. 3.

It looks like legit will have to learn by bitter experience the lesson that the film exchanges took five years to understand.

Gunmen got to the "Lysistrata" payroll for $3,000 last week, making the second time that the company's salary bag was lifted in two months.

If the film exchange men were interested they could tell these company managers something worthwhile. It's a simple and easy tip. Pay off with checks! For three years, film row went through a terrific epidemic of payroll robberies; all in bold daylight, with none of the gunmen ever hauled to the hoosegow. Slowly the light dawned, but only at the point of a gun. It was only when an exchange had gotten a peek at loaded rods and had turned over the week's payroll, did the exchange manager finally realize that it was wiser to quit the cash payment method and start the check system.

Four months ago, the entire film row was paying off by check, and in these four months there hasn't been a hold-up on the row.

Twice Nightly Frisco Stock at 50-Cent Top

San Francisco, Feb. 3.

Larry Cook, formerly in cast of Green Street theatre, and Bruce Payne, from Fulton Theatre, Oakland, cast, have turned managers, taking over lease of Players' Guild Theatre here from Stanley MacLewee. They will open neighborhood stock Feb. 12.

Policy is two shows a night, 7 and 9 o'clock, all seats unreserved, with price scale 20-35-50, with a Tuesday bargain night at 20-30-40. House seats around 700. It has been dark for several months following closing of Players' Guild production of "Blackbirds."

Richard Ehlers, recently with George Ebey, at Fulton stock, Oakland, will play leads opposite Ann Holliday.

Dramatic League's 10 Plays and 9,207 Subs

Chicago, Feb. 3.

Jane Cowl in "Art and Mrs. Bottles" has been added as the seventh play on the subscription list of the Dramatic League of Chicago and is due to open at the Harris, Feb. 23, for a four-week stay, replacing the current Ethel Barrymore show, "Scarlet Sister Mary." The latter is scheduled to pull out on Feb. 21.

Subscribers to the league, totaling 9,207, according to Fred Donaghey, its director, will have the privilege of cut-rating on three others to follow. Grace George is set down for two plays each for a four-week run at the Harris, the first starting March 23. Negotiations for the third subscriptioner, a dramatic production now on Broadway, and of non-Shubert auspices, are still on.

"HEAT WAVE" AT AVON

"Heat Wave," which will make its legit bow via Warner Brothers, will come in at the Avon, Warners' own Broadway house, the Hollywood, was previously mentioned to play host, but was deemed too big for this attraction.

Show will get started when Jake Wilk, Warners' scenario head, returnsfrom the coast this week.

Two Bonded, One Waives

One cash bond and one letter of guarantee, covering legit tries have been posted at Equity. Cash covering "Paging Danger" was put up by Staten & McKay, new indie producers, with Morris Green sending in a personal letter of guarantee for "Privilege Car" coming in via Saul Abraham and W. A. Fields. A. & F. are general manager and p.a. respectively for Green & Gensler.

Cast of "His Father's Footsteps," Sam Wallach's production, has waived bond.

Shubert Kin Sponsor Of Musical Quickie

Milton Shubert is now billed as producer of "Better Times," the quickie musical revue, originally sponsored by Alex. Leftwich, which opened last week in Springfield, Mass. The cast includes Louise Groody, Jack Pearl, Harland Dixon, Polly Walker, Charles Purcell and several other musical comedy and vaude "names," all working on percentage of the profit agreements. Leftwich bowed out of active management soon ofter the break in date, but still retains a 5 per cent interest.

Miss Groody and Pearl are listed in Class A in the line-up, each of them rating 15 per cent of the net. Other principals are grouped in Class B and C under lower percentage terms. Gross of the Springfield-Providence split week was estimated at around $10,000, with the Class A players' share hardly more than $500.

Young Shubert, who is confident that revues of this type will draw on the road better than in New York, where the critics would be apt to be biased against a hastily thrown together revue with a Shubert label, such as "Better Times," late last week cancelled the New York date and took the show to Philadelphia, where it is now current.

Errol Show Called Off

Hollywood, Feb. 3.

With the ten weeks' tour which Leon Errol was to have made in "Lost Sheep" after playing the Biltmore here called off, company is disbanding after Saturday (7).

"Gypsy Adair," with Mitzi, follows "Sheep" into the Biltmore and is also probably taking the bookings through the southwest made for "Sheep," three weeks after "Sheep" was scheduled to play them. Ralph Pincus of San Francisco is producing both shows.

CRITICS' MIDSEASON SCORE

Dramatic Critics' Box Score

Score as of Jan. 31, 1931

Key to the abbreviations: S. R. (shows reviewed), R. (right), W. (wrong), O, (no opinion expressed), Pct. (percentage).

	S.R.	R.	W.	O.	Pct.
BROWN ("Post")	61	53	8	..	.869
ATKINSON ("Times")	64	55	5	4	.859
HAMMOND ("Herald Trib.")	60	47	10	3	.783
DARNTON ("Eve. World")	69	54	14	1	.783
ANDERSON ("Journal")	64	50	10	4	.781
LITTLE ("World")	61	47	9	5	.770
LOCKRIDGE ("Sun")	68	51	14	3	.750
MANTLE ("News")	55	41	11	3	.745
WINCHELL ("Mirror")	35	26	9	..	.743
SELDES ("Graphic")	66	49	15	2	.742
GARLAND ("Telegram")	62	45	14	3	.726
GABRIEL ("American")	67	46	21	..	.687
"VARIETY" (combined)	92	85	7	..	.924

(This score computed on hits and failures only)

BROWN OF 'POST' LEADS WITH .869

Atkinson "Times," Close Second—Garland, "Telegram," and Gabriel, "American," Tumble to Cellar—93 Shows

65 FLOPS—28 SUCCESSES

CRITICS' BOX SCORE

Mid-season box score on the New York legit critics' hits and misses in judgment of the hitting and missing, mostly missing, legit shows, is marked by the continued batting leadership of John Mason Brown of the "Post." This evening paper reviewer led the league last season and has been out front ever since. His percentage so far this season is .869, very high.

Atkinson, of the "Times," draws close to the top with an average of .859. Unless a dark horse swings forward before Decoration Day, it looks like the leadership rests between the present leading pair. Hammond, of the "Herald Tribune," and Darnton, of the "Evening World," are tied for third place at .783. That places the trey twins 74 percentage points from the leaders, an almost impossible handicap to overcome.

This mid-season score includes all the hits and failures up to date and is on a basis of 93 openings since July 28, with "Ladies All" considered the season's starter. Revivals are not included in the tabulation.

Producers of the shows covered slumped to a bush league average of .140, with but 13 real hits resulting in 93 tries. Against that is the flop percentage of .699 on 65 failures. There have been 15 moderate money shows. These, added to hits, make an average of .301 for the impresarios.

Brown caught 61 of the 93 openings and guessed right 53 times for his percentage, but Atkinson has the most rights, 55. However, he no-opinioned four times, while Brown expressed an opinion, either way, on all reviews. But three of the dozen critics went through the first half without falling into the no-opinion groove, the others being Winchell ("Mirror") and Gabriel ("American").

Changes in Standing

Darnton of the "Evening World" has been the most active among the critical boys, having caught 69, or 72%, of the shows. Lockridge, of the "Sun," is next and close with 68. Winchell, of the "Mirror," has caught the least shows among the first-stringers, for a reason. His review clipping book, if he keeps one, is Shubertless.

The decided changes in the standing are those of Garland ("Telegram") and Gabriel, now next-to-last and last, after being second and third last season. It's Gabriel's first view of the cellar. His own judgment, when not interfered with, generally has been excellent. Gabriel was the only man to cop the championship two years straight since "Variety's" first box score in 1923. At that time he was on the "Sun."

Least number of rights go to Winchell, 26. Most wrongs, 21 (Gabriel). Littell, of the "World," takes the no-opinion indecision blue ribbon with five such notices.

The aggregate percentage of the combined 12 reviewers on the 93 shows this season is .770, an average average.

"Variety" has bettered its reviewing average, going wrong but seven times out of 92 for a .924 average. A general complaint is that "Variety's" box score figures on itself can't be safely questioned, because nobody but its own staff can understand the sheet's reviews.

English and Grosses

Hollywood, Feb. 3.

Mystery of why the English casts out here may be explained by the fact that Shell Oil Co. has bought 400 seats for the first week of "Lost Sheep," the Leon Errol show. Cast is English and so are most of the oil company employees.

With one handsome block practically guaranteed, most local producers would be willing to revive "Abraham Lincoln" with an all-English cast.

REPORT ALIEN TALKERS FOR JOLSON, PRINCESS

Two more legit theatres, the Jolson and Princess, are reported drifting toward talkers.

Shubert's Jolson is listed as going to Leo Brecker, indie exhibitor and operator of the New Plaza and several other film houses. Not definitely known what policy is slated for the Jolson, although reports have the new operator considering foreign talkers.

Princess, owned by Tishman estate and leased by Walter Greenough, is reported for a similar policy, with new management not yet definite. Recently it was given out that the Tishman estate were to raze the Princess some time during 1931.

So far, only bookings this season for the Jolson, one of the larger capacity houses, were "Stepping Sisters," champ cut rater, an indoor circus and one Heywood Broun Sunday night benefit when the columnist had congressional aspirations.

PAR MAY TAKE ON INDIE PRODUCED PLAYS

In addition to its legit producing, to be done through the newly formed Ray-Minor Co., Paramount is contemplating subsidization of other legit producers.

Difference between the Ray-Minor plan and latest report is other financed indies will be taken on a play by play basis.

Only name mentioned is Marion Gering, legit director now at the Coast for Par. It's said that Par intends to school Gering in picture producing and material as part of the answer to screen material problem.

No Hughes-Franklin Theatre Deal in L. A.

Hollywood, Feb. 3.

J. C. Toberman, owner of the El Capitan here, has decided to continue playing with Henry Duffy. His decision kills rumors that Howard Hughes and Harold Franklin have the house.

Toberman took over financing of Duffy locally after Duffy's bankruptcy last fall. With business bad and Duffy in a jam, the theatre still showed a profit last year of $96,000, according to Toberman.

Langdon in "Follies" When Dough's Right

Hollywood, Feb. 3.

Harry Langdon is still dickering with Ziegfeld for the new "Follies." It's all a matter of dough.

Langdon wants $2,500; Ziggy says it's too much. No counter-propositioning.

GREEN SHOW ENDING

Hollywood, Feb. 3.

Harry Green's legit show, "Ambulance Chaser," folds at the Hollywood Playhouse Sunday night (8), after three weeks. House goes dark.

Gray's Sudden Sailing

Alexander Gray unexpectedly boarded the Europa last week (30), making up his mind about 36 hours before sailing time.

Nature of the European trip and its duration not known.

WB OFF LEGIT; 1ST PLAY ONLY AND QUIT

Paul Moss is out as the casting and producing head of Warner Bros. legit adjunct, (Stratford Productions) as a result of the picture company's decision to drop out of the legit field. No successor has been named nor will be.

For the same reason Warners will discontinue its legit office in the Bond building, New York.

"Heat Wave," in rehearsal two weeks and set to open Feb. 7 at the National, Washington, will wash up Warners as a legit producer. That play was produced solely because of a contract obligation with the author, Roland Pertwee, which required legit staging before use of the script for films.

"Heat Wave's" scenery will be the same used in the English stage production, imported by Warners. Pertwee sat in on rehearsals last week before departing for Hollywood under a talker writing contract.

Basil Rathbone, playing the lead, will remain when "Heat Wave" is made into a talker. A report William Powell would get the assignment as his first for Warners was said to have steamed up Rathbone into requesting a denial.

METRO PREFERS TO FINANCE PLAYS ONLY

Metro's legit producing is limited to further subsidization of indie legit producers as done with "Grand Hotel." No deals are set at this time.

According to an exec, Metro is against formation of a legit subsidiary. Metro's attitude appears to be such an organization will be formed only when the company is forced to because of inability to secure screen rights to plays any other way. This is thought unlikely.

Baker, Bernie, Ratoff Project Chicago Revue

Chicago, Feb. 3.

Phil Baker, Ben Bernie and Gregory Ratoff will be associated with local financial backing in the concoction and production of a spring show for Chicago.

"Nine o'Clock Revue" is the selected title, with April mentioned as the take-off date.

Malo in Keeler Role

When "The Gang's All Here" reopens in Newark next week Gina Malo will replace Ruby Keeler Jolson as Ted Healy's chief support. Miss Malo established herself in "Sons of Guns" as a French girl, but the former Jeannette Flynn will play as an American girl in some scenes and as a mademoiselle in others.

"Gang was brought back from Philadelphia for further rehearsals due to cast changes. New people will replace Dallas Wellford, Francis Farmer, Hal Thompson and Eddie Moran. Latter was principal stooge for Healy. Show due into Imperial week of Feb. 16.

Show management applied to Equity for privilege of laying off this week. Permission was granted with the proviso that the chorus receive half salaries, that also applying to any cast member whose salary was $50 or less.

Book revision is in the hands of Oscar Hammerstein, 2d, and Morrie Ryskind. Original authors were Marc Connelly and Russell Crouse.

Magill, Harris Caster

Earl Magill has joined the Jed Harris staff as casting director and general manager. He succeeds James Light.

LEBLANG'S 'BUY' ON ALL HITS

Rumblings of strife in ticket circles again were heard on Broadway early this week. If there is a struggle, it will be between ticket brokers and not the managers vs. brokers. Indicated time for the fight, if it comes off, is next season, when further combinations of agencies may be effected.

Leblang for his Postal advance price branch bought tickets for "Private Lives" for 12 weeks. There was a dispute over "Three's a Crowd," with no tickets on sale at Postal-Leblang last week or so far this week. Agreement for a 10 week buy for 'Crowd" was made effective next Monday. That gives Postal-Leblang all the successes. Formerly when other agencies were stuck with buys they dumped them into Leblang's. He now may do the same thing with his Postal branch, it merely being a matter of sending tickets downstairs.

Leblang also bought the entire balcony for "Private Lives" for his advance balcony counter. The amount involved was reported to be over $100,000. These tickets are not returnable. It is a class show and it is expected that the balcony tickets will eventually be parcelled out to other agencies.

Brokers admit that business is better since the Theatre League stopped its ticket activity, but complain of several managers exacting as much as $2 a ticket. There is no compulsion in them making a buy on that basis and it concerns not more than three or four shows.

The squawk is made sharper because 11 brokers have assumed the debt of the League. Instead of paying a nickel per ticket, the agencies are giving $1,000 weekly. McBrides pays most at $200 per week. Others are graded with the smaller agencies concerned paying $40. The money is paid to McBrides, acting for the League. The bill for legal fees has not yet been taken care of, however.

In Leblang's Postal office at the drug store Hughie Leblang and Joseph Tierney are in charge. Latter was formerly general manager for Charles L. Wagner.

STREET CAR TOKENS

Box Office Legal Tender on 2-for-1 Tieup

Pittsburgh, Feb. 3.

Through a tie-up with the Pittsburg Railways Co., the Nixon (legit) this week is offering two gallery seats to "Subway Express" for 75 cents and one street car token. Regular gallery scale is six bits while trolley tokens are three for a quarter.

As a result of tie-up, Nixon and "Subway Express" are getting front and back of every street car for week with plenty of space inside in addition. Arrangements have been made whereby tokens collected at Nixon b.o. will be turned over to charity.

THREE CHILLERS

Only One Mystery Shocker on B'way And Haste To Boost Supply

With "First Night" Broadway's only mystery current, supply of the chillers is slated for a boost, three more being on the way.

First is "Dr. X," coming in via William and Harry Brandt at the Hudson Feb. 9. Hyman Adler is currently preparing "Laughing Lantern." Third is "Grey Shadow" by Roger Wheeler, casting for Edward Sargent Brown.

Several film shockers have scored fairly in the last month.

FOREIGN LEGITS ON SUNDAY DO WELL

Foreign legit stage productions, giving Sunday performances in New York, are playing to filled houses and plenty of profit. Production costs and actors' salaries are said to be of the lowest amounts.

Two Hungarian companies at recent Sunday shows took in a total estimated at $5,200. "Janus Vitez," in Hungarian, grossed $3,800 in two performances at the New Yorker.

Benefit performances of "The Harem," at the Miller, and given for Erno Vivaly, Hungarian musical comedy actor, grossed a reported $1,400 in one show.

Sunday night shows in Italian, playing the Little theatre, are also said to be doing high biz.

Hungarian Theatre of New York will present "Sulamith," Jewish musical in Hungarian, at the New Yorker in about four weeks. Piece is currently rehearsing and will get one Sunday showing.

New "Follies" to Get Started in Few Weeks

Ziegfeld's "Follies," new edition, will go into rehearsal in a short time, probably within a week or two. Music is by Walter Donaldson, book by Anthony McQuire. Jack Pearl has been signed.

Ziegfeld recently returned to town from a hunting trip and it is rumored was urged to come back by W. R. Hearst, who requested Ziegfeld to get his "Follies" into the dark New Amsterdam Theatre on behalf of the owner of the theatre and other property owners around who were kicking at the theatre being left dark.

Otherwise it is said Ziegfeld had intended to let things slide this year and to delay his "Follies," figuring it was a bad season.

Coast Tryout Brings Buyer for "Napoleon"

Hollywood, Feb. 3.

Arthur Greville Collins will give a regular Coast production to "Napoleon Had It, Too," by Sada Cowan and Madeline Blackmore. It's a comedy about Hollywood recently staged at the little Theatre Mart.

Collins will open it at the Columbia, San Francisco, Feb. 16, then bring it down here. Mildred Harris Chaplin has the lead.

Berlin Legit Theatre Situation Is Now Critical—Star Salaries Deadly

By Max Magnus

Berlin, Jan. 22.

Condition of the Berlin theatres is rather serious. Though they participate in this with all economic circles and the industry in Germany as well, yet the financial and economic position of the Berlin theatres is being given special attention.

It can no longer be hidden that the situation is worse every day. It is so serious at present it is only a matter of chance how long the large Berlin concerns may continue playing. The Berlin theatres are threatened in their existence by the unpatent pressing of some groups of large creditors, by the bad luck to experience two or three shows as failures during the same season, as well as by the flop of a high paid star and the energetic cashing of taxes credited so far by the tax authorities.

Box office receipts in general not much lower than last year, but the successful plays as well as smashes cannot obtain as long runs as in previous years. The Berlin legit public is getting smaller every day.

Berlin theatre concerns, with the exception of Erik Charell who has a big hit with his revue "Das Weisse Roessel," are reported in trouble. It has been decided the overhead of a performance is not to exceed 25% of the gross. If, therefore, an attraction gets $1,000, the cost of the performance must not be more than $250. A capacity house is an exception; the average evening brings about 60% of the highest possible revenue.

This is one reason for the catastrophic situation here. If one considers that most of the Berlin theatre managers must calculate not with 25% expenses, but with 50% or 60% costs, it is clear that the present situation cannot much longer go on. The high hats emanate from the change from the ensemble to the star system. The theatres want to attract the public by big stars who are very expensive.

This method has made it impossible for years to have reserves to cover failures or to help carry on plays of smaller grosses.

Most Berlin directors were only able to carry through their theatres, in spite of all hardships, on account of their large creditors' (banks and other institutions) hopes to whom they are indebted, for large sums on long terms, for better times to come. This way they throw good money after bad.

Stars' Demands

It has even occurred that the worse the financial situation, the higher the salaries demanded by the stars. It is clear the restoration of Berlin theatres must take place from the inside, and that instead of the high star salaries, theatres will have to return to the ensemble system.

Fritz Wreede has written clear and open minded article in the Berlin daily "B. Z. am Mittag." He stated many faults in the Berlin theatre management. Berlin theatre directors took an opposite standpoint and answered with rather stupid and weak alibis which showed that they cannot be helped, but will have to experience thorough economic failure in order to later start again on a sound basis.

Spanish Girl's Theatre

Madrid, Jan. 20.

The famous Spanish actress, Margarita Xirgu, announces a new theatre for Madrid with herself in charge.

It does not mean she is giving up the stage.

Golfie Hits Budapest

Budapest, Jan. 19.

First pony golf course in Budapest was opened last night by Countess Margit Bethlen, Prime Minister's wife, at the Hotel Bristol. It is in a ground-floor room opening onto the city's smartest promenade.

Another one is scheduled to open at the Hotel Gellert and a third at Hotel Royal, under the same management. Admission 17c.

PROF. JEALOUSY

Dolly Capelet Says Josephine Baker Had It—She Sues

Paris, Jan. 23

Dolly Capelet, tinted understudy of Josephine Baker, is suing the "Palace" management for $3,200.

Dolly claims she was fired before she had a chance to appear through Josephine's professional jealousy.

Inferior Spanish Films

(Continued from page 12)

and Polly Moran in "Caught Short" as "The female Laurel and Hardy." That's fame!

Floppery has characterized the Spanish talkers. One couldn't say the whole public won't have them, but the better class won't. The reasons set for in "Variety" several times from this territory still hold. Nor is there much hope of better Spanish pictures in the near future because of lack of talent. The Latins haven't got it, yet.

The first protests against English on the screen have died away. You don't hear a murmur now when films go on all-talker with Spanish cut-in or superimposed titles. That's because the public has seen the Spanish, and shuddered. So that part of the problem is solved by sending down the big American productions, titled as stated. That happened with Greta Garbo's "Romance," and any worthwhile film similarly treated will meet with corresponding success.

When the first Spanish pictures came down the first-run houses refused to touch them. They still refuse. Fox induced Max Glucksmann to run the Spanish version of "Common Clay" at the Palace, and it lasted only part of the week. Since then the Palace hasn't used any. The Astral tied-up with Metro for "Olimpia," and if it hadn't been tied-up that production would have been out quicker.

The Spanish talkers will make money in second and third runs, but whether this will prove profitable for producers is a matter for them. Possibly by playing long and often and in plenty of spots— as Fox did with "One Mad Kiss" (Spanish)—a suitable return will be forthcoming; but the big dough will be missing.

To sum up, indications for 1931 are all for the American production suitably titled and all against the Spanish talker. Picture concerns' income from Argentina for 1930 will come in the main from the current picture, while the Spanish specials cannot have given anything but headaches. American producers have nothing to fear from this public's attitude now towards the English talker, and still less to fear from foreign productions, of which there were dozens here this year all, with perhaps the sole exception of "The Blue Angel," punk.

Diplomacy

London, Feb. 3.

A new staff regulation at the Royal Palace Hotel, Kensington, compels all waiters to grow sidewhiskers "to distinguish them from guests."

French Quality Famine Foreshadows American Comeback in Market

Paris, Jan. 25.

The unbalanced situation of the local picture market appears due to culminate within a very few months in a picture shortage crisis, by which American distributors may vastly benefit, either with spectacular sound synchronized pictures or such action pictures as contain so little dialog that they can easily be dubbed in French.

Excepting Paramount, which has increased its sales greatly partly due to supplying exhibitors, including circuits, with large quantities of programs, thanks to its Joinville product, all American distributors experience considerable sale resistance except for their French talkers. Restricting their business to selling those unless they can use them for booking their other product is a hazardous business, since American made talkers are comparatively expensive.

The French have been turning out a considerable number of pictures locally. It was expected that after the first quickies, improved standard of French production would provide exhibitors with money-making programs. It is now found that apart from a few exceptional hits, local product, even if the producer covers his expenses, does not provide exhibitors with money making material week in and week out.

Result is that equipped theatres are likely to find themselves hard put to get suitable product. Also, the taste of the public is switching to pictures with fast tempo and minimum of dialog. Many American distributors agree that they would have kept a better share of the French market if, instead of taking heavy chances on French dialog, they had temporarily restricted their sales to sound synchronized quality pictures, in which they are supreme.

There is no question that their general business has suffered since the introduction of sound, as compared with silent days. They are now watching the market to try a comeback when and if conditions are such that local pictures, through slow tempo and lack of quality, give them a chance to use to good advantage American pictures suitably treated.

Mme. Kent Dies

Sydney, Feb. 3.

Madame Marion Kent, concert star, died here a few days ago.

B'way Lesson for English

(Continued from page 13)

because in London "Honeymoon" made money. George Shaw's "How He Lied to Her Husband" was given a forced run of two weeks although physically it was another "Honeymoon."

At the same time "Sleeping Partners," pronounced failure in London almost made the grade on Broadway. One thing all of the British pictures had were headline titles. But these, without anything else to back them up, soon turned the Broadway crowd wise to the Cohan's imported shows and it wasn't long before the house was given an almost complete go-by.

BIP's experience on Broadway has been another costly one to the company. Hollywood experts, from the showings at the Cohan, got a line on BIP's best talent. Now every worthwhiler has been engaged by American producers. Fox got Elissa Landy and Henry Victor; Metro signed up Edna Best, and Jameson Thomas has also gone Hollywood.

The cut into its own ranks is regarded as the bitterest of all BIP efforts to get that American footing. Economically the blow has been a severe one because in England these players were working for as low as $200 weekly.

The need to keep people under contract, as the result, is thus seeping through Elstree. It is learned that only one English player, Donald Cathrop, is under contract now. As the result, it has been noted even by the Britishers, hardly a picture has been released which has not found Cathrop in some role.

The laughs and catcalls "The Man From Chicago" got at the Globe recently has convinced BIP of still other errors. The most grievous of these is to keep lines like "You swine" out of dialog being fed American key city audiences. Another point which has scored through BIP's Broadway experience is to quit "photographing" plays.

The one picture which BIP got into the Roxy, "Middle Watch" proved more than anything else that in houses of the deluxe draw names in the marquee mean everything. Not the production but the lack of those names is what BIP people lay to the Roxy flop.

Bit Slow

BIP, however, is going to keep trying, and keep on Broadway. There are 20 more features like those first 14 that will have to be shown before the Britons will be satisfied that they will have to amend their ways — that England now just isn't fast enough to keep up with America in the picture making.

The last part of the schedule, however, will not be shown in the Cohan. Some other house, possibly Central, will be the next BIP show window. Had the Cohan a marquee like the Mayfair, maybe the jinx for pictures would be removed — and Britons feel that way even about their own product.

The arrangement with Charlie Chaplin will keep his "City Lights" in the Cohan until next fall, or the expiration of BIP's lease. It's on a series of eight-week periods.

Inside Stuff—Legit

(Continued from page 69)

be a millionaire. Not only was the construction costly, but through having the theatre he had to produce shows for it. Indications are he did that too hurriedly.

Equity is checking up closely on all alien actors in an attempt to collect the 5% tax on salaries voted at the last general meeting of the association. In no case, according to the ruling, is an alien actor to pay less than $10 a week while playing a legit engagement on this side.

An alien actor is not eligible for resident membership in Equity unless he has played 100 weeks of legit here prior to his application. Present dues for resident Equity members are $18 a year. Alien actors who fail to kick in with at least $10 a week 10 days after they have received their salaries will be called on the mat by Equity and ruled ineligible to appear in the same cast with Equity members in good standing.

There probably have never been so many producers quitting in mid-year. With the season having about four months to go, at least half a dozen legit impresarios have announced that they are through for the time being and will do no more producing until summer or next fall.

Among them are Arthur Hopkins, the Selwyns, Arthur Hammerstein, MacGowan and Reed, and Earl Carroll. Last week Bela Blau joined the ranks.

When William and Harry Brandt opened "Subway Express" in Pittsburgh Monday (2) show had a tie-up with the local rapid transportation company on a two for one idea. Plan is to give each person presenting a railroad token two balcony seats for the cost of one, with all tokens taken in turned over to the city's unemployment fund. Same deal will be made for the Philadelphia showing of "Express."

The unemployment idea has everyone from the mayor to newspaper editors working.

With "The New Yorkers" playing to around $50,000 weekly at Moss' Broadway, New York, Ray Goetz, for the show, is drawing down around $35,000 of that amount. The sliding terms average about 70% for the show just now. It's 75-25 up to $35,000. Moss is reported guaranteed $12,500 weekly rent.

At $5.50 the house can hold $60,000 or more a week.

Rosalie Stewart, scenario reader for Par., has been awarded a judgment of $5,125 against Martin Beck, who was her partner in the production of the flop, "A la Carte Revue," more than three years ago.

Miss Stewart, through O'Brien, Malevinsky & Driscoll, proved that Beck was an equal partner. Beck had assumed his responsibility in part but had disputed a balance of $4,200.

Another expensive building by him was a home at Whitestone, Long Island, said to have cost a quarter of a million.

Hammerstein made two productions this season, "Luana," which promptly flopped, and "Ballyhoo." Latter still on, but co-operative, the producer having no interest in it.

Samuel Shipman's "She Means Business" has been around about eight years. Originally he called it "Five Fingers." Show presented by James W. Elliott at the Ritz last week and withdrawn Saturday. Elliott presents another show, "Hobo," in same house next week.

A dialect screen and stage comedian who is co-producing a legit piece in Hollywood thinks he's fooling his pals by refusing them passes with the statement that biz is capacity.

Actually there's plenty of room, making it doubly tough for the comic who is stingy on the "paper" to the bunch he'd like to bunco.

Some of the stage props used in "Barbara" by Gennaro Curci, which Jimmie Cooper opened in Boston Feb. 3, are paintings by Curci. Latter is a well known playwright, and equally rated as an artist.

Films' Great Flop

(Continued from page 1)

handshake, through the signing of the contract, through the making of the picture—and now word comes home that there is not a single booking in America for the Shaw film excep. Britain's own on Broadway—the Cohan. Making Shaws' "How He Lied To Her Husband" the films biggest flop for a name picture ever in America.

Only Shaw's lawyer was present at the signing of the contract, now looked back upon with sighs for the ludicrousness of the situation. The BIP folk were so proud that they had a newsreel camera witness them sacrifice all of their own rights in their own studio while Shaw was a factor.

No sooner was the contract signatured than Shaw, according to the narration, went home and directly to his own garret. There he dug deep and long, through the dust and mould, until clear to the very bottom he unearthed a little ditty he had composed during a five-hour ride between London and Scotland. Just 20 years ago did Mr. Shaw do this bit of writing; and that because the management of a London house figured one of his plays was too short and needed a preface.

So Shaw, Bipoe folk are beginning to realize, dedicated to the world as his first writing for filmdom a one-act filler for a regular play.

That was bad enough, the story goes on but the worst was yet to come. Shaw stuck on the Elstree lot day in and day out. He named casting directors but he did the casting. He appointed a director but he did the directing. He did the cutting. He did everything, except buy at the first night performance.

Whether they were guided by the subsconscious or something else, BIP folk have still to prove almost every motion Shaw made on the set. There seem to be more stills of Shaw in the BIP coffers than of what Shaw did.

Now it's all over and the British picture people aver:

"Perhaps he is convinced now that he isn't the genius he thought he was. Perhaps the reaction of the picture world has proven to him that he had better confine his activities to writing and arguing.

"British International knows now why Shaw didn't make pictures for Hollywood. His conditions and terms. Well, we'll never do it again. The next time—if there is a next time with Mr. Shaw—Mr. Shaw will sell his story rights and we will do with them what we well please.

Musicals at Coliseum, London; St. Vaude at Alhambra, April 6

London, Feb. 3.

Date for the change of the Coliseum from vaudeville to musical shows is April 4.

At the same time the Alhambra will forsake pictures and revert to straight vaudeville. For this innovation Stoll is spending $100,000 for new stage effects.

Vaude novelties will be recruited from the States and Continent. Opening date will be April 6. Schedule will call for twice nightly performance and two matinees a week.

The Coliseum show will be produced by Eric Charell of the Schauspielhaus, Berlin, the productions of which will be brought over, and adapted with English casts. The house will be closed for a week for preparation.

George Balanshine is putting on a group of 16 dancing girls as the Coliseum feature, starting Feb. 9 or 16, and remaining until the house turns to musicals.

Thereupon the group will transfer to the Alhambra. Alhambra policy calls for twice nightly and five matinees a week.

TRAHAN KILLING 'EM IN VAUDEVILLE ACT

London, Feb. 3.

Al Trahan's withdrawal from "'Tis Folly to Be Wise," because he was not allowed to do his full act in the show, seemingly is vindicated by his Palladium performance, where he is killing them. No one since Will Mahoney has been as big a hit here as Trahan is. His contract calls for not less than 30 minutes per performance.

Adler and Bradford, despite cut to 8 minutes, because of length of bill, scored heavily with a splendid adagio act. California Crooners go over nicely. Capps Brothers and sister do splendidly. Luisita Leers, continental aerial specialty, has a very effective act.

Seven of the 30 acts on the bill are foreign, five of these American.

Carr Bros. and Betty, new here with their comedy acrobatics, were a big hit at the Coliseum show starting yesterday (2). Jose Padilla, composer of "Valencia," Raquel Meller's "Violets" and Chevalier's "Ca c'est Paris," besides other hits, was also a knockout. He is assisted by Lydia Ferreira, who acts and sings the numbers, while Padilla merely accompanies at the piano in blending of jazz and tango tempo, eliminating the orchestra. Act sure fire anywhere.

Pony Golf Fading in S. A., After 3 Months

Capetown, Feb. 3.

With only three months or so elapsed since its introduction, midget golf is already fading in popularity.

Henry DeFrece Dies at 97

London, Feb. 3.

Henry DeFrece, 97, the patriarchal music hall manager, died in Brighton Jan. 29.

He was the father of Sir Walter, Jack, Ben and Lauri DeFrece.

"After All" Is Right

London, Feb. 3.

"After All," by John Van Druten, now showing at the Criterion, is a good but slow-moving ultra-modern comedy-drama of the younger generation. It has the joys of matrimony before going through the ceremony, eventually finding domesticity preferable. Not nearly as good a play as "Young Woodley."

Leading role is exceptionally well played by Madeleine Carrol, but it doesn't look like a success.

VanDruten's Play Mild

Amsterdam, Feb. 2.

John VanDruten's new play, "After All," opening here under the direction of the Nederlandisch Tooneel, turned out to be a very mild affair.

Vera Bodam and Hamburger in the leads.

WIFE'S MONEY HER OWN

Nelson Morris Loses Court Suit—Previously Enjoined Wife from French Stage

Paris, Feb. 3.

Jane Aubert, now in New York, has won a decision in her court battle with her husband, Col. Nelson Morris.

The French courts have established her right to dispose of her bank balance without permission of her husband. Morris took successful legal steps to restrain her from returning to the French stage and the suit broke up their home.

NOTICES FROM HERE HELPED BIZ IN PRAGUE

Prague, Jan. 22.

Narodni Osvobozeni theatre, the so-called "liberated theatre" of Prague which for months staged "North and South," the satirical review which grossly lampooned Generals Grant and Lee and other American soldiers for 150 performances, is now running a new show, "Don Juan and Company." The new play is receiving favorable notices, although some of the German newspapers of Prague object to the use of Mozart's music for burlesque action and the playing of the strains of the famous German Christmas anthem, "Heilige Nacht."

The criticism of "North and South" in "Variety" and other leading American newspapers caused a great stir in Prague. As a result the show was heavily attended nightly after the article in "Variety" and that in the New York "Times" had been reprinted in Czechoslovak newspapers.

The management of Narodni Osvobozeni, not content with this free advertisement, saw fit to display "Variety's" article, together with malicious attacks on "Variety's" local correspondent which they had inspired in "Venkov, A. Z." and other Czech newspapers, in the show window before the theatre.

"Narodni Listy," the leading Czech newspaper of Prague, heartily endorsed the strictures on the review in the American newspapers, adding that the correspondent of "Variety" was entirely justified in making a protest against insertion of the historical figures of Grant and Lee, as they did on the stage of a Prague theatre; that it had been most tactless that such historical personages should be presented in a review at the Narodni Osvobozeni.

Palladium's Profit

London, Feb. 3.

General Theatres which owns the Palladium is holding its annual meeting in March.

Inside is the Palladium's profit for 1930 amount to over $250,000.

Gay Paris Creeps West

Paris, Jan. 24.

Unless the real estate company holding the ground of the Porte St. Martin reduces its exorbitant demands, theatre, currently run by Maurice Lehmann, who is offering $280,000 for the plot, will close and be razed within a year.

House is a landmark, having been the stand for "Cyrano de Bergerac" and "Chanteclere" by Edmond Rostand. A play by Maurice Rostand, titled "Monsieur de Letoriere," will very likely be the last one given in the house. Physically it is an old building lacking every modern convenience. Its passing will be another step toward moving the show centre of Paris westward.

Soph for Paris Only

London, Feb. 3.

Sophie Tucker has abandoned the idea of playing the continent. She can't discuss terms with them, as they are pleading poverty. Only date is Empire, Paris, for two weeks, opening Feb. 20.

Soph then returns to play London and the provinces.

3 LONDON OPENINGS

"Precious Bane's" Cast Better Than Show—"Red Rock" Light

"The Precious Bane," adapted from Mary Webb's famous novel, was splendidly acted and well received at the Embassy, but its morbid, superstitous atmosphere was regarded as unlikely to attract in the West End and closed Jan. 31 after four performances.

"Bed Rock," at the Apollo, is a story of shipwrecked pleasure cruisers. Amusing but ineffective comedy, well acted but not a strong prospect.

"Frailties," by Dion Titheradge, opened at the Phoenix. Story revolves around the theme should a husband forgive a wife who runs away with another man. Interesting in spots. Starts absorbingly, but the interest generated early recedes and the plot is stranded before the finale. Premiere was a personal triumph for Richard Bird in the lead.

NO DOUBLING OF STAGE-SCREEN IN FRANCE

Paris, Feb. 3.

Unemployment in legit is progressively severe, the high percentage of stage flops aggravating an already bad situation.

Producer victims are trying to minimize their losses by cutting down in all directions.

This is one reason why the French equivalent of Equity is forbidding doubling stage and studio, seeking in that way to make available employment go as far as possible.

Pavlowa Ballet Touring Holland as 'Memorial'

The Hague, Feb. 3.

The Pavlowa ballet will continue its tour of Holland, giving memorial performances in honor of the late Anna Pavlowa. Feature of the performance will be a violin solo in a dark theatre, suggesting Pavlowa's "Dying Swan" classic ballet.

Tour also will test the possibility of the ballet existing without its leader.

The Hague, Feb. 3.

The remains of Pavlowa started on their last journey to London on the "Rotterdam," shrouded in a robe made by hand by the seamstress who has been in the dancer's service for 25 years.

The casket was borne from the chapel by a group of pall-bearers numbering the greatest figures in the Dutch theatre, including Lewitoff, Krauss and Riemsdyk.

Tooneel Attachment

Amsterdam, Feb. 3.

Creditors of the Tooneel Company have slapped at attachment against the scenery of the theatre, stopping performances.

Show kept on trying until the last minute.

Laurels for Waltz King

Rotterdam, Feb. 3.

When Strauss, the waltz king, arrived here from Vienna, he was the subject of a novel greeting at the railroad station.

A group of taxi drivers had formed themselves into a glee club. When the Austrian composer stepped from the train they broke into a chorus of "Schoene Donau" ("The Bautiful Danube").

"Spot" Liked

Sydney, Feb. 3.

Williamson-Tait's first production of the new season is "On the Spot," boomed as a London and New York success. It did extremely well, opening.

Colin Clive's Sketch

London, Feb. 3.

Colin Clive has returned from America and in lining up a sketch with Jeanne de Casalis, his wife.

Expects to play at the Palladium.

Indignation Over Ger. Theatre Man's Arrest For Tax Arrears of '28

Berlin, Feb. 3.

Erwin Piscator, Berlin theatre director, was arrested on request of city authorities for tax arrears of 1928.

Immediate protests broke forth in all the Berlin papers. A conference resulted at which municipal authorities stated that all that was possible would be done to release Piscator immediately.

Dr. Spiess, of the Finance Department, who brought about the arrest, was excluded from the conference.

"EARTH" IS PLAY OF HEBREWS IN RUSSIA

Moscow, Jan. 22.

The newly established Hebrew colonies provide the theme for the play "Earth" by M. Markish, just produced here at the same time by two theatres in two languages—the Korsh Theatre in Russian and the Jewish Kamerny in Yiddish.

The attempt of some hundreds of thousands of Jews, brought up in crowded towns, to become peasants is one of the most dramatic episodes of life in Russia since the revolution.

In "Earth" this drama has found an interesting though not very exciting expression. It opens in a poverty-stricken town but soon transfers the action to the steppe, where the painful process of establishing a new life is underway.

The play at the Korsh was directed by E. A. Brill. Sets, among the best things in the production—often true in Moscow—were designed by P. Z. Lalenkov.

240 Performers in New Folies Bergere Revue

Paris, Feb. 3.

A new revue will come in March at the Folies Bergere titled "Usines de Folie" ("Folly's Factory"). Two acts and 65 tableaux, and about 240 performers.

Idea of the name is derived from a book describing music halls, titled "Usines de Plaisir" ("Pleasure Factories").

First tableaux will show the inside of a factory with much elaborate machinery, main piece of which takes in a lot of pink material at one end and turns out naked girls at the other.

Production expected to cost about $150,000 for scenery and costumes. Show is in rehearsal.

'Love' Hit in Belgrade

Belgrade, Feb. 3.

The Serbian version of "This Thing Called Love," former American success, had its first performance at the small State theatre here late last week.

It looks like another American success added to the long list of such events. Among the plays that have done well within the past few years are "Broadway," "Mary Dugan" and "Abie's Irish Rose."

Capetown Wrestling

Capetown, Feb. 3.

Ben Sherman, Canadian wrestling champion, won the only fall in eight rounds in a thrilling match with Louis Pergantes, Greek champion.

The loser filed the usual squawk that he lost on sharp practice, while the winner broadcasts it was a great bout.

Touring Foursome

Paris, Feb. 3.

Ray Goetz is here on a scouting trip for European plays and players.

He is leaving Paris now for a two-month tour, visiting Berlin, Vienna, Budapest, London and the Riviera. In party are Cole Porter, Georgie Hale and Montie Woollie.

In Paris

Paris Jan. 24.

Mr. and Mrs. E. Philipps Oppenheim, Andre Maurois, Maurice Dekobra, Tania Fedor, Charlie Ahearn and band are here.

DISCUSSION ON FOREIGN ACTS IN ENGLAND

London, Feb. 3.

Representatives of the managers and agents and of the V. A. F. will appear before the Ministry of Labor Feb. 17 to discuss the invasion of foreign performers.

The hearing has been forced by the V. A. F., inspired by a group of old time vaudeville performers who seek to explain their diminishing popularity on the ground that they are being forced into unemployment as a result of importation of talent.

It is understood the present plan is to call for a quota arrangement on specialty acts. This will be opposed by the managers and agents as impractical. These two branches maintain that important English vaude attractions are limited to less than a dozen features in public demand in the metropolitan areas.

Syntok Co. Blows Up; Nix for Stockholders

London, Jan. 24.

Syntok Company, floated in July 1929 to make and market sound equipment invented by F. H. Hedinger is now in liquidation, with receiver saying there may be small dividend for creditors but not a bean for stockholders.

This concern had capital of $750,000 and issued $506,000 stock. Never made any equipment, but bought three outside sets, only one of which ever functioned.

Stock was boosted by puffs middle of last year and heavily plugged by travelling salesmen believed to be operating for Factor's sharepushing mob.

Courts now investigating this and other promotion rackets.

Randall Given Notice; On One to Replace Him

Paris, Jan. 23.

After having been billed as the Folies Bergere main star, Randall has received notice from manager Derval, who is now hard put to find place.

Associate manager, Lemarchand is trying hard to get Derval to reconsider his decision, but latter is very sore at Randall, and refuses to relent.

Besides helping with many of his own sketches, Randall speaks many languages, and as such is a peculiarly suitable draw for the Folies Bergere on account of their international patronage.

London Weather

London, Feb. 3.

Weather in the past week has been variable, including frost, fog and sleet. Nights have been particularly disagreeable, with a consequent diminution of theatregoers.

Even long established successes have felt the effect of the general disinclination to go out in the evenings.

Hill Out of Stall's

London, Jan. 23.

Sinclair Hill, director, has left the board of Stoll Picture Productions, of which he was managing director, besides acting as head film producer.

Hill, now making a talker for the concern in conjunction with Producers Distributing Company (Pathe outlet here) has linked with Gaumont.

"Victoria" a Winner

Amsterdam, Feb. 3.

"Victoria," new operetta, opened at the Central to a packed house. Looks like a money-maker.

Ruff Naylor's Return

Sydney, Feb. 3.

Ruff Naylor is returning to the legit in a piece called "The Apache."

Broadway Legit Grosses Improve, 'Private Lives,' $22,000, New Hit

Business continues to perk up along Broadway. January finished much better than was indicated and February figures to see further improvement.

There are 34 shows current. Several are due this Saturday, but with next week's premiere card of five openings the total should approximate three dozen attractions as the season approaches Lent. The dark group consists of 28 theatres.

A hit joined the money shows last week when "Private Lives" made a brilliant entrance at the Times Square. The smart London comedy drew $22,000 in its first seven times, standees at all performances. "Green Grow the Lilacs," the Guild's new piece, did fairly well and is expected to develop; it got $15,500 on the week; "As You Desire Me," at the Elliott, drew some good notices at a mid-week start, but the first nighters disagreed on its chances; a revival of "The Student Prince" did well enough at popular prices at the Majestic.

Musicals Up Two G's

Some of the non-musicals moved up as much as $2,000 last week with no special impetus. Saturday again as a clean-up. Takings of $11,000 and $12,000 are welcomed these days, whereas a year or two back that was rather moderate money. Houses are apparently not paying so much attention to stop limits, willing to make anything over the rent.

The leaders, "Grand Hotel," $28,000, and "Lifetime, $23,000, remain unchanged, with "Private Lives" now within the three leaders and "Elizabeth" fourth. "Tomorrow and Tomorrow" up over $18,000; "Tonight or Never" bettered $17,000, with "Vinegar Tree" next; "Five Star Final" got $13,000, with "Greeks Had a Word for It" same or better.

While the comedies improved, the musicals remained pretty much the same, with one or two easing off. "The New Yorkers" easily holds first place, approximating $50,000; "Girl Crazy" jumped with party aid to $34,000; "Three's a Crowd" about $30,000, and "Fine and Dandy" close behind; "Sweet and Low" and "You Said It" profitable at $25,000; "Meet My Sister" low at about $14,000 but has no chorus and said to be making some money.

Next week "The Barretts of Wimpole Street" comes to the Empire, "Petticoat Influence" moving from there to the Lyceum; latter house has "Anatol," which is due to move elsewhere; "America's Sweetheart" arrives at the Broadhurst; "She Lived Next to the Fire House" (also called "The Gay '90's") relights the Longacre; "Dr. X" relights the Hudson; "Hobo," due at the Ritz, will be spotted in another house because of stage requirements. "She Means Business" closed in its first week at Ritz; "Midnight" closes at the Avon this Saturday.

Estimates Last Week

"Anatol," Lyceum (4th week) (C-957-$3.85). Better last week with gross close to $9,000; however, under stop limit and must move; "Petticoat Influence" moves here from Empire.

"As You Desire Me," Maxine Elliot (2nd week) (C-924-$3). Critical opinion varied; business chances somewhat in doubt after mid-week start.

"Ballyhoo," Hammerstein's (7th week) (M-1,265-$4.40). Players getting half salaries and better under co-operative playing; gross around $13,000.

"Elizabeth the Queen," Beck (14th week) (CD-1,189-$3). Guild's best show this season consistently played to big business; since moving here takings around $22,000.

"Fine and Dandy," Erlanger's (20th week) (M-1,531-$5.50). Popular musical had strong starting pace and still well in the money; $29,000; indefinite.

"First Night," Eltinge (11th week) (CD-802-$3). Getting little money with indicated gross $3,000; cast gets percentage.

"Five Star Final," Cort (6th week) (CD-1,043-$3.85). Word of mouth plugging accounts for steadily rising trade; should run out the season; last week about $13,000.

"Grand Hotel," National (14th week) (CD-1,164-$4.40). Dramatic leader holds to standee attendance and expectation is for year's stay; $28,000 or a bit more.

"Girl Crazy," Alvin (17th week) (M-1,387-$5.50). Steady draw for this musical sends weekly takings over $30,000 mark; cinch for the season.

"Greeks Had a Name for It," Harris (20th week) (C-1,060-$3). Making a run of it; picked up with the field last week and bettered $14,000.

"Green Grow the Lilacs," Guild (2nd week) (CD-914-$3). Fair notices; showed promise latter half last week and grossed $15,500.

"Green Pastures," Mansfield (50th week) (CD-1,050-$3.85). Still strong and last week an improvement, with takings nearly $16,500.

"In the Best of Families," Bijou (1st week) (C-605-$3). Presented independently (Thomas Kilpatrick); written by Anita Hart and Maurice Braddell; opened Monday.

"Meet My Sister," Shubert (6th week) (M-1,385-$5.50). A musical without a chorus; not big but claimed profitable pace at better than $14,000.

"Midnight," Avon (6th week) (CD-830-$3). Final week; just played out the Guild's subscription period of six weeks with little money otherwise.

"Oh, Promise Me," Morosco (11th week) (C-893-$3.85). Going along at $10,000 weekly or a bit more and making money.

"On the Spot," Forrest (15th week) (D-1,015-$3). Picked up last week to nearly $12,000, which is plenty for this meller and may stay out the season.

"Once in a Lifetime," Music Box (20th week) (C-1,000-$3.85). Playing to capacity a..d getting repeaters; ought to run a year; $23,000.

"Pagan Lady," 48th St. (16th week) (C-969-$3). A money show of moderate proportions; averaging $12,000.

"Petticoat Influence," Empire (8th week) (C-1,099-$3.85). Has improved steadily lately and went to $12,000 last week; moves to Lyceum Monday, "The Barretts of Wimpole Street" coming here.

"Philip Goes Forth," Biltmore (4th week) (CD-1,000-$3). Business holds to same pace; not impressive, but maybe an even break at $6,500.

"Private Lives," Times Square (2d week) (CD-1,057-$3.85). Drew fine notices and hit capacity right off; agencies have bought house for 12-week engagement; in seven times takings were $22,000, which means standees.

"Rock Me Julie," Royale (1st week) (D-1,118-$3). Presented by Green and Gensler; written by Kenneth Raisbeck; opened Tuesday.

"She Means Business," Ritz. Was taken off Saturday after one bad week; "Hobo," slated to follow next week, goes to another house.

"Sweet and Low," 44th St. (12th week) (R-1,323-$5.50). Musical that started mildly, then materially improved; paced around $25,000, and looks set into spring.

"That's Gratitude," Golden (22d week) (C-900-$4.40). Several parties helped last week when gross bettered $8,000; still making money.

"The New Yorkers," Broadway (9th week) (R-2,000-$5.50). Tops the list in gross and looks like a clean-up; takings have been bettering $50,000.

"The Truth Game," Ethel Barrymore (7th week) (C-1,090-$3.85). Matinees especially strong and night trade picked up; $12,000, which was best gross to date.

"The Vinegar Tree," Playhouse (12th week) (C-968-$3.85). Laugh show that should easily go into summer; business estimated over $16,000.

"Tomorrow and Tomorrow," Henry Miller's (4th week) (D-946-$3.85). Something of a surprise hit; better than $18,000 last week, which is virtual capacity.

"Three's a Crowd, Selwyn (17th week) (R-1,067-$5.50). A revue winner that commands class trade; holding up very well; bettered $30,000 last week.

"Tonight or Never," Belasco (12th week) (CD-1,000-$3.85). Jumped to better than $17,000 last week and looks like a cinch to balance of season.

"You Said It," Chanin's 46th St. (3d week) (R-1,413-$4.40). Indications are for successful engagement; business second week topped $25,0..).

Other Attractions

"The Student Prince," Majestic; revival at pop prices got $9,000 first three days (opened 29).

"Mrs. Moonlight," Hopkins.

"Bird in Hand," 49th St.; repeat scheduled off Saturday.

Minneapolis Receipts

Minneapolis, Feb. 3.

"Apron Strings" did a nice business at the Shubert (Bainbridge dramatic stock) and pleased. A church organization, which had the theatre for a benefit performance, tried unsuccessfully to induce the mayor to stop the show after its feminine representatives had given it an advance once-over. Grossed about $4,200.

Stock burlesque is continuing to get by at the Gayety. Return of Jack LaMont and a wrestling match helped; $4,600; good.

Metropolitan and Lyceum dark.

"Lady" for Chicago

"Lady in Pawn," by Henry Rosendale, slated to go into rehearsal last week via Ralph Kettering, has been moved to Chicago. Guy Bates Post in the lead and staging.

New Spot for Paper

Hollywood, Feb. 3.

German Opera Co. opened at the Shrine Auditorium Jan. 29 with over 300 passes distributed to the radio stations which etherized the ballyhoo.

Passes were in addition to the regular air rate.

"LIFETIME" $9,000 IN 3 DAYS, TOPS L. A.

Los Angeles, Feb. 3.

Two openings and four closings were the features among last week's legits. "Lost Sheep," with Leon Errol, got started at the Biltmore Monday, and Thursday saw the birth of Sid Grauman's initial legit venture, "Once in a Lifetime."

Grauman played to the picture mob on the getaway of his piece and managed to get 1,000 of them in the house at $5. House seats 1,500 with 500 in the balcony. Star's aversion to walking upstairs accounts for the house not being capacity. First three days got $9,000 with four performances.

"Lost Sheep" didn't fare so well, although $9,000 for the week wasn't exactly low for the Biltmore. Piece sneaked into town after four weeks in San Francisco. Ralph Pincus of that town is the angel.

"Elmer the Great" eased off to $7,000 for the sixth and final week. Piece, with Joe E. Brown in the lead, did capacity for the first three weeks, with Brown threatening to swallow the scenery three times nightly. "Torch Song" opened Monday to slim advance.

Harry Green in "The Ambulance Chaser" at the Hollywood Playhouse didn't break any records at $5,400 on the week. House papered plenty in hope that word-of-mouth advertising would bring in cash.

"Up Pops the Devil" finished a six-week run at the Belasco with a take of $9,000, and collected more than average profit. Now goes to San Francisco. "Berkeley Square" opened Monday for two weeks, with Leslie Howard going into pictures when it closes. Advance for "Berkeley" was better than average.

Civic Repertory's "Porgy" got $6,300 closing week after four weeks at the Music Box. Length of the run was record for the Rep. "Justice," with Noel Madison, opened Monday with the Rep's usual society sellout. "Porgy" goes to Frisco for three weeks.

"Rain" folded at the Egan Wednesday after a week and a half. Cost of production in this 300-seater makes it impossible for legit at $1.50 top to get by. All-American Theatre Co., which produced the play, will try again, but it's a secret when they'll start.

Estimates for Last Week

"Up Pops the Devil"—Belasco (6th, final week) (C-1,103-$2.50). Closed profitable run with $9,000 for the blow-off.

"Lost Sheep" — Biltmore (1st week) (C-1,656-$2.50). Started slow at $9,000. Errol name being played up strongly.

"Elmer the Great"—El Capitan (6th, final week) (C-1,571-$1.50). Folded to $7,000, with Jos. E. Brown getting all the credit for exceptional business.

"The Ambulance Chaser"—Hollywood Playhouse (2d week) (C-1,152-$2). Not so hot at $5,400. Picture fans not interested.

"Once in a Lifetime"—Mayan (1st week). With a $5 opening grabbed $9,000 for first three days. Advance heavy.

"Porgy"—Music Box, Civic Repertory (4th and final week) (D-965-$2). Closed with a take of $6,300; above average.

"Rain"—Egan (2d week) (D-300-$1.50). Folded Wednesday with $400 in the till, ending a 12-day clambake.

Pittsburgh Box Office

Pittsburgh, Feb. 3.

"Young Sinners," a Broadway smash and a hit in Chicago, was figured to do something last week at Alvin, inasmuch as it was town's only attraction Nixon being dark. No go, however, comedy taking it on chin and doubtful if it did $6,000, plenty bad. "Flying High" current.

Nixon has second dark week within a month, but is lighted again with "Subway Express" and follows "Marius" and "Strange Interlude."

At Pitt, Sharp's stock rounding out a season. Last week just fair, with "Apron Strings."

Ann Pennington is leaving "The New Yorkers," the Goetz revue at the Broadway. Probably will go into another revue, but not set.

"Gang", Philly Bust, Withdrawn for Revision; Jane Cowl, Skinner Good

Frisco Grosses

San Francisco, Feb. 3.

Only two out of five regular legitimate houses had attractions.

"Gypsy Adair," starring Mitzi at Erlanger's Columbia, got away to a good start and kept up a fair pace, hitting better than $10,000, nice profit.

Duffy's Alcazar had "The Torch Song" in its fourth and bow out week, but takings discouraging and probably less than nut at under $3,500. Henry Duffy, himself, and Dale Winter come in next week as stars of "The First Year."

Curran, Geary and President all were without offerings. The Tivoli also went dark on short notice after one week of "Artists' Models." This attraction looked good for at least two stanzas but its sponsor, Jack Rothschild, folded suddenly despite a take of $3,500 for the first seven days with an overhead under $2,000.

Dramatic Leader in Chicago Is Mrs. Fiske; Auto Show Small Help

Chicago, Feb. 3.

Business held good for musical pieces, but skidded for the dramas. "Sketch Book," at the Grand, led with $29,000 for its opening week. "Ripples," now in its sixth week, went to $27,800 and is holding over until after they give out the Valentines. It was set to move last week, but because of the readiness of cash customers, is remaining. Likewise Mrs. Fisk, last week in "Ladies of the Jury," will remain over, offering "Becky Sharp."

"Blackbirds" will relight the Apollo Feb. 8, with the rest of the calendar remaining the same for a few weeks. "Cherries Are Ripe," opened Monday, proudly screamed the fact from its newspaper advertising it would not cut rate. "Subway Express," which it replaced, had a two-for-one premiere.

Annual Auto Show, at the Coliseum, failed to produce as many ticket customers as was looked for. It is credited with helping business, but nothing above the usual few sporadic theatre parties.

Estimates for This Week

"Cherries Are Ripe" — Erlanger (D-1,319; $3). Banky and LaRocque as the names in Emerson-Loos' comedy.

"Jonesy"—Playhouse (5th week) (CD-603; $2). Skipping along at between $5,500 and $6,000 weekly, which with the small nut of the piece may hold it over for some time yet.

"Ladies of the Jury"—Blackstone (3rd week) (D-1,219; $3). At $12,000 satisfactory, with the University of Chicago now pledging support for "Becky Sharp," which opens in two weeks.

"Lysistrata"—Majestic (12th week) (D-1,997; $3.50). Out to less than $10,000. Majestic goes dark. Piece trying the road.

"Old Rascal" — Garrick (12th week) (D-1,997; $3). Happy at $9,000 and will remain at least another month. Cut rating heavily.

"Ripples" — Illinois (6th week) (M-1,400; $4.40). Fresh billing telling of the extended engagement. $27,800 reported.

"Scarlet Sister Mary"—Harris (1st week) (D-1,984; $3). Less than $9,000 for this Dramatic League offering which probably collected more bad newspaper notices than any piece to play the town in some time. In for three more weeks, under the League's subscription plan.

"Sketch Book"—Grand (1st week) (M-1,200; $4.40). Off to $29,000, which gives it the lead of the city. Run indefinite.

"Sour Grapes"—Adelphi (C-1,110; $3). Eugene O'Brien and Edna Hibbard show debuted Sunday.

"The Man in Possession"—Selwyn (1st week) (D-1,086; $3). A Dramatic League offering in for four weeks because the Harris is housing Ethel Barrymore in "Scarlet Sister Mary." Got around $9,000 with likelihood of slipping down, as not enough subscribers for both houses. Show with English cast generally liked.

"Three Little Girls"—Great Northern (20th week) (O-1,365; $3.85). Strong at $15,000.

Columbus Sans Legit

Columbus, O., Feb. 3.

Hartman, only legit house in city, dark permanently, according to Addison Miller & Son, who have run it for the past year.

Blanket denial locally has been made that house may be wired. Millers also deny stock rumors.

Philadelphia, Feb. 3.

Business was considerably improved. Atttendance was as good as it has been any time this season except holiday week.

Jane Cowl's "Art and Mrs. Bottle" was the real sensation. This star, who has developed into a phenomenal draw here, got between $18,000 and $19,000 at the Forrest, and the management was sorry the Benn Levy comedy had not been planned for a second week, although Miss Cowl's "Twelfth Night" revival started off well this week. Balcony trade very strong.

"Michael and Mary," fifth Professional Players' offering at the Walnut, started off with a sound if not sensational $9,500, and figures to build, Monday's gross this week being better than the opening night, when there were three dramatic openings against it.

Otis Skinner's "Marius" drew mixed notices at the Garrick, but gross probably meant profit and has a fine advance for this, its second and final week.

"Strictly Dishonorable" was affected by the heavy competition, but grossed a hearty figure for the third week at the Broad at a $2.50 top. Comedy should hold up for at least six profitable weeks.

"Mendel, Inc.," was the only bust among the non-musicals. It closed after a single week at the Chestnut and got a scant total with some help from cut rates.

The only musical, "The Gang's All Here," did not stand a chance after its miserable opening performance Friday and resultant bad notices. Had a $3.50 top.

The Shubert is dark and has nothing in sight, due to the sudden decision of Green & Gensler to withdraw "The Gang's All Here" for rewriting and recasting. On the other hand, the Chestnut, which had no prospect of musical bookings, has "Better Times," new revue, for an indefinite stay. There are a flock of stars in the cast.

Next week brings "Street Scene" to the Forrest and "Subway Express" to the Garrick. Only other hard-and-fast booking is "Up Pops the Devil" at the Walnut on the 23d. Channing Pollock's "House Beautiful" and Lenore Ulric's "Pagan Lady" are also reported. The extended bookings of "Strictly Dishonorable," "Michael and Mary" and Street Scene" will likely cut down the number of openings here for the next month or so.

Estimates for Last Week

"Strictly Dishonorable" (Broad, 4th week). Comedy held up strongly considering opposition. Over $15,000 at $2.50 top.

"Better Times" (Chestnut, 1st week). New musical booked in suddenly, "Mendel, Inc.," was a bad flop and closed after one week. $5,000 or less.

"Twelfth Night" (Forrest, one week only). Jane Cowl switched from modern comedy to Shakespeare this week. "Art and Mrs. Bottle" got between $18,000 and $19,000 last week, very fine.

"Marius" (Garrick, 2d week). Not up to some Otis Skinner business but probably profitable at $8,500.

"Michael and Mary" (Walnut, 2d week). Considering opposition, last week's $9,500 was excellent and this week started better.

The Shubert is dark indefinitely. "The Gang's All Here" got between $16,000 and $17,000 last week, but closed for repairs.

Opera in Boston Draws Away From All Theatres

Boston, Feb. 3.

Not such a bad week, everything considered, with the musical, "Nina Rosa," at the Majestic out ahead of the field. The dramatic productions for the most part below the $10,000 mark with the Wilbur $7,000 with "June Moon," the Plymouth fairly strong at $8,500 with "Topaze" and the Lyric not so bad with "Dracula" at $6,500.

The Chicago Civic Opera Company in first week here did capacity and drew considerable business away from downtown.

Last Week's Estimates

"Barbara"—Wilbur. Did $7,000 for final week of "June Moon."

"Topaze"— Plymouth. Fairly strong at $8,500.

"Dracula"—Lyric. In for another repeat, did $6,500.

"Nina Rosa"—Majestic. $16,000 first week.

"A Wonderful Night"—Shubert. Runner-up locally with $12,500.

"It's a Wise Child"— Tremont. Opening week, $10,000.

Colonial—Dark. In final week. "Strictly Dishonorable" did $11,000.

WATSON DRAMA PATRON?

Lyceum Players reopen the Lyceum, Paterson, Feb. 16 with dramatic stock. Billy Watson is guaranteeing troupe's salaries.

POOLING TO HELP LEGIT?

GRADY GIVEN AGENCY PERMIT

After considerable delay the application of Billy Grady to Equity for a legit casting agency permit was favorably acted on. He is given all three permits, same as accorded other full fledged agents.

Grady is a personal representative and may act as business manager for players. When guaranteeing the latter 20 weeks per season he is permitted to receive a fee of 10% weekly for the length of the engagement.

Grady was in charge of William Morris' legit casting agency. Last summer when the Equity-casters agreement was being considered, the Morris agency did not participate. When the rules were revised and the casters took out permits in a body, the status of the Morris office was questioned. Because Paramount is interested in the Morris agency, Equity decided it was not entitled to a permit under the rules.

That remained unchanged even though it was shown that Par is not in the legit field. Grady had a contract until the first of the year with Morris. He resigned and established offices in the Fulton theatre building several months ago. Equity however refused to grant him a permit until after the Morris contract actually expired.

Grady immediately started placing people in "The Wonder Bar," although another agency had had charge of the casting.

Balcony Trade Urged Hart Into "Lifetime"

Los Angeles, Feb. 3.

With a doctor's certificate to prove that flu, not stage-fright, kept him from participating last week in the opening of "Once in a Lifetime," which he co-authored, Moss Hart takes over the playwright part in the show Wednesday matinee.

"They need me to attract the balcony trade," said Hart.

Hartman, Columbus, Dark

Columbus, Feb. 3.

Legit is out in Columbus for the present year at least. The Addison Millers, Sr., and Jr., announced that they had been forced to close the Hartman theatre due to inability to crack the nut at any show but one this year, and blamed union musicians and stagehands because they had refused to take a cut.

Immediately after this announcement, The Hartman Building Co. sued the Valentine Co., the Millers, for $8,438 for back rent and heat.

Millers forced to cancel Ed Wynn, "Death Takes A Holiday" and "Artists and Models" when they decided to close. Millers would like to sublease and, with talkers here looking for another downtown location, it may not be long until the old house is wired.

Names for Utica

Utica, Feb. 3.

After several months of vaude and talkers, Colonial theatre, independent operated by Nathan Robbins, changes policy Feb. 9.

Stock company and guest stars each week, is the plan. Billed for the opening week is William Faversham in "The Squaw Man." Tentative list of guest artists announced includes Lou Tellegen, Blanche Yurka, Henry Horton, Helen Mencken, Florence Reed, Margaret Anglin, Guy Bates Post, Sylvia Breamer, Violet Heming, Frances Starr and Edith Taliaferro.

LeGuerre in Lead

Hollywood, Feb. 3.

Local Civic Repertory's production of "Lustice" opened last night (2) with George LeGuerre doing the lead instead of Noel Madison.

Madison is wearing a patch over his eye, but insiders claim he will take it off shortly, in time to do some picture work.

Shows in Rehearsal

"Paging Danger" (Staten & McKay) Erlanger.
"Stepping Sisters" (Shuberts' road company) Royale.
"Venetian Glass Nephew" (Walter Greenough) Princess.
"Heat Wave" (Warner Bros.) Hollywood.
"Privilege Car" (Abraham & Fields) 48th St.
"His Father's Footsteps" (Sam Wallach) Hudson.
"Lonely Way" (Guild) Guild.
"Gang's All Here" (Green and Gensler) Imperial.
"My Maryland" (Shuberts) Shubert.
"Hilda Cassidy" (Brady & Woods) Vanderbilt.
"Wonderbar" (Shuberts) Bayes.

Future Plays

"St. Louis Blues" will co-star Helen Morgan and George Jessel. It is a new musical play by James Creelman. Jessel will produce it in Chicago this summer. After a summer run in Chicago, Jessel expects to bring the show to New York in the early fall.

"Sauce for the Gander," by A. E. Thomas, has been taken by Patterson McNutt.

"The Venetian Glass Nephew," musical being produced by Walter Greenough, includes Mary Silveira, George Huston, Lewis Yaeckel, Lee Burgess, Gage Clarke, Raymond Huntley, Dodd Meehan, Adele Sanderson, Dorothy Johnson, Gretchen Haller, Norman Obers, Roy Mace. "Nephew" was tentatively slated to open at the Princess Feb. 16 but may be switched if Princess going over to talkers.

"Napi" adapted by Brian Marlow from Julius Bert Berstl's German play, is currently casting for L. Lawrence Weber. Ernest Truex in the lead and directing, with the piece slated to open around Feb. 24 out of town.

"Napi," previously called "Napoleon The Second," was announced for production last year, but was held up through Truex's engagement with "Lysistrata."

"The Gay Nineties," by William A. Grew and Harry Delf Weber, also producing, opens at the Longacre, New York, week of Feb. 9.

"Grey Shadow," English mystery by Roger Wheeler, goes into rehearsal next week, Edward Sargent Brown producing and directing.

"Playing Around," now scheduled for Feb. 23 at the Lyric, New York. The show starts rehearsals this week in the Lyric and opens cold there.

Plays locale is an American night club in 31 scenes with no intermission. Its producer, Bernard Levey, will start his show at 8:45 and run it through without interruption. Revolving stage will be used.

Up to Monday the following were engaged: Seena Owens (night club hostess lead), Donald Kirk, Alden Chase, Gertrude Mudge, Mary Phillips, Harvey Sayre, Marion Stuart and Mildred Newton. Lee Millar is directing.

Seattle Stock Good

Seattle, Feb. 3.

Virginia Valli, guest star past week with Bainbridge Players at the Moore, proved good draw and biz good. Miss Valli here for second week.

Rumored Bainbridge may invade Oakland and bay region with stock. Spokane is another spot that guest star impresarios are said to be eyeing with intentions.

Moore (Bainbridge - Bostick) (2,000; 50-$1), "It's a Wise Child" (Bainbridge stock). Smart and sophisticated. Miss Valli, who brings youth with her charm and ability to talking stage, liked. Good at $6,400.

HASKELL TO AUSTRALIA

Hollywood, Feb. 3.

Jack Haskell, legit stager, here from New York, is headed for Australia, sailing from San Francisco Feb. 5, to produce three original revues for the Tivoli Circuit.

It's his ninth trip across the Pacific.

BONDHOLDERS' PROTECTION

Interested Financial Observers Believe Getting Together Only Course Left for Shuberts and Erlanger's—Means Many Darkened Houses Permanently—Or Converted for Films or Other Purposes

SEPARATE OPERATION?

In the cards for the Shuberts and Erlangers to hookup, it is claimed. Economic conditions plus the general legit situation impel the combo. It will be on the basis of an operating pool.

House will be pooled on a system familiar to the film field with the strongest house on quality and draw rep spotted as the pooled theatre for the two chains to be run by one of the groups in the interests of both. Under this plan weak theatres in both legit chains will be eliminated.

This operating pool may or may not affect the production and booking of either. That's something to be worked out, although from present indication the Shuberts and Erlangers will maintain independent production activities and booking systems as current.

Many houses will remain dark permanently on either circuit unless disposed for some other use or converted. It is not unlikely some may go films, probably on the Shubert end. With certain theatres dark overhead operating costs can be eliminated and distributed by both chains on active houses.

Unless the circuits effect such a combo, according to financial observers conversant with conditions in legit, either or both the circuits may be against a stone wall in the not too distant future. This will not help legit nor the bond holders who may be interested.

The two circuits control or lease around 145 theatres in as many as 30 keys in the U. S. Shuberts have one theatre in London, which may or may not be affected. Over one-third of the total are on Broadway or in New York. Erlanger's controls around 14.

So far this plan has been only talked about. That it will ultimately become a fact is assured by insiders who look upon it as the sole remaining move for either. Shuberts and Erlanger's are making no secret that conditions are bad in legit.

Losses

Shubert's red in cash for 1930 was around $1,300,000. The $300,000 is credited to realty depreciation. Erlanger depreciation can be figured for at least half that amount and for the last season and the current will easily amount to around $600,000.

Perhaps 20 houses will be permanently dark on the Main Stem, if the pooling goes through. The ratio will be larger in the road spots. In round numbers the total holdings by Shuberts run to somewhere near 100 theatres. Erlanger's is around 42.

As the situation sizes it's really a realty problem with overseating the principal problem. It's the first time that legit has known an overseating puzzle.

Erlangers and the Shuberts have been working overtime to effect a solution. When Judge Mitchell Erlanger took charge of his late brother's holdings he is given as having figured to keep on with the latter's original ideas. That this may have changed can be indicated by the recent negotiations between Erlangers and Shuberts.

Bondholders

Lee Shubert returned from Miami Thursday (29) and he was reported to have even worked on the deal in the Florida resort. The Shuberts are reported as feeling keenly their responsibility to bondholders. There is a $6,500,000 Shubert bond issue outstanding which matures in about 10 years. Lee and J. J. Shubert have been rumored as having offered to take up the corporation losses personally. This is categorically denied by those in the know.

Certain economies have been effected to meet present conditions. Salaries and operating overhead where feasible have been substantially cut. More may be effected if deemed necessary. There is no secret that both Erlangers and Shuberts have been recently committed to a rigid economy schedule on overhead.

Elaborate System of Pass Passing To Care for P.A.'s, Exs and Chiselers

Shubert, Newark, Goes Into Musical Stock

Musical stock, produced by Milton Aborn and Morris Schlesinger, relights the Shubert in Newark Feb. 23. First show is "Merry Widow," with a new opus each week.

With Schlesinger personally signing actors' contracts no Equity bond is necessary for the troupe.

Two Shows Going Out

One show stopped abruptly last Saturday and this week will see at least another attraction off Broadway's list.

"She Means Business," presented independently, closed at the Ritz after playing a single week. Business after the premiere dropped below $200 nightly.

SHE MEANS BUSINESS
Opened Jan. 26. Drew the second-stringers. "A dull evening," Dunne (World). "Second rate," Lilly (Telegram). "Good enough," W. A. U. (Journal).
"Variety" (Shan): "Not destined for long stay."

"Midnight," presented by the Theatre Guild, will stop at the Avon, where it was moved last week. Trade was around $14,000 for four weeks but that was mostly from subscriptions which end Saturday. Six weeks.

MIDNIGHT
Opened Dec. 29. "Got on the nerves and stayed there," Darnton (Eve. World). "Finds the Guild doing rather badly," Brown (Post). "Good melodrama," Seldes (Graphic). "Interesting and provocative in every scene," Atkinson (Times).
"Variety" (Ibee): "Doubtful of outstaying the six weeks' subscription period."

"Helen" as Opera

George Antheil, whose first opera, "Trans-Atlantic," had its premiere at the Frankfurt State Opera House in Germany last April, has completed a new opera entitled "Helen of Troy," with lyrics by John Erskine, the novelist.

The script is being hurried to America for possible production this year in New York. "Trans-Atlantic" was the first full length opera written by an American ever to be produced in an European state opera house.

"Flying High" Poor

Dallas, Feb. 3.

"Flying High" road show, making muny auditoriums through Texas, not doing well, even with George White handling the headaching details personally. Newspapers panned it severely.

And that in face of heavy advance ballyhoo and personal indorsements from native big shots in the keys. Top okay, but show off standard set by several preceding roadshows.

Getting free tickets to shows is the latest racket. It's a racket because it's not so easy. The few shows are going slow on paper. P. a.'s and ex-p. a.'s and chislers are having a swell time playing the pass gag.

It works like this. Jack p. a. calls Jill p. a. on the phone.

"Hello, darling," he says. "How are you?"

"Fine," she says, "Who's speaking?"

After he tells her, she probably doesn't know, but takes a chance on being polite.

"I'm stuck," he says. "I've got to get two tonight for so-and-so. Can you help me out."

"Well, I might," she answers. "It's kind of tough, though. They're not writing any. But I'll try. I'll tell you what I'll do. I'll get them for you, if you can get me two for such-and-such in exchange."

"Okay," he answers, and the deal is on.

He calls No. 3 and ends up by promising him two for this-and-that in exchange for such-and-such.

The vicious circle, as they say in stylish books, is now started. Some times it means eight or nine phone calls before the deal is tied up all around; and he has the two seats he first wanted. He usually is using somebody else's phone anyway.

Assortment

No grumbling by those imposed upon. They don't dare. Never can tell when the chiseling p. a. of today is the plutocratic p. a. of tomorrow.

Assistant stage managers, asst. directors, former newspapermen, and office boys to Broadway columnists and actor's wives; they all have an in some place. They all know one producer's sec'y or p. a. or office boy well enough to figure they rate tickets.

If there's a kick, the answer is automatic.

"That's a nice way to treat me," they say, "after all the tickets I gave you when I handled that show last year. Wait till I get a show again."

Whether it's true or not, it works. So two more tickets are handed out and nobody suffers but the producer.

If you're a regular, if you've got a job, it's even worse. Then, no matter what, you musn't be turned down. Can't tell when your own boss is going to come along and say, "I think I'll go down to see Jack Smith's play tomorrow." If he does you've got to get the tickets for him.

It's best to stand in.

L. A. Matinee—Only Test

Hollywood, Feb. 3.

Dickson Morgan opens "Waterloo Bridge" as the first of eight test matinee-only productions at the Hollywood Music Box Feb. 24. Show will play on the 24th, 26th and 27th at a $2 top. If matinees go strongly, Morgan plans moving the productions to other houses for runs.

Lyle Clements had been casting an independent production of "Bridge" with neither he nor Morgan aware of the other's plans until yesterday (2). Clements is now looking for another show.

Phillips Office Closes

Hollywood, Feb. 3.

Agency and legit office opened here by Murray Phillips, who came out from New York last fall, and Philip Berg, has gone shut. Around the building only info is that Phillips is operating from his apartment.

The eastern producer - agent's "11.55 Revue" idea at the Playhouse didn't last.

Shubert Revival No. 2

The Shuberts put "My Maryland" into rehearsal at the Majestic Jan. 29.

Plays On Broadway

PRIVATE LIVES

Produced by Charles B. Cochran, of London, and imported. Gertrude Lawrence and Noel Coward starred. Written and directed by Mr. Coward. At Times Square, New York, Jan. 27. $3.85 top.

Sybil Chase.....Jill Esmond
Elyot Chase.....Noel Coward
Victor Prynne.....Laurence Olivier
Amanda Prynne.....Gertrude Lawrence
Louise (a maid).....Therese Quadri

That was a very neat fall and it saved "Private Lives." Really a prattfall, double, and it will insure the business at the Times Square for the 12 weeks this Charlie Cochran-imported London comedy hit is to play there.

Noel Coward and Gertrude Lawrence came all the way over again, some 3,000 miles from the West End, to show elite New Yorkers the latest in prattfalls, double. Not really a prattfall, though. Just slapstick.

It happens in the dreary second act. In oldenday vaudeville they called it "A Quiet Evening at Home" and that sorta skit was popular with artists, as it only called for two people.

Mr. Coward and Miss Lawrence are a couple of cooing meanies. Coward seems kinda grouchy over the scrapping. He goes to the piano and starts to sing. The added cause for aggravation steams up his former wife, again his wife pro tem, and she slaps him. He slaps her. She slams him. He slams her. She pushes him. He pushes her. More slaps. And then the battle.

Starting at the east wall of the apartment, the Lawrence-Coward bout destroys all of the furniture and furnishings in that locale; then a couple of lamps are tipped over and the battlers claw one another onto a table; from the table to the davenport, tightly clasped, and from the davenport, kerflop, still clasped, right onto the floor, the latter rating the prattfall. And good, too.

The battle was over and so was the comedy Mr. Coward wrote. It will draw their following and the balcony will fill up because the balcony goes where the autos go.

Besides the prattfall that got five curtains for the two stars, a record in America, there is the Coward dialog, nicely delivered by both, and the other two principals and a maid who's in for apples. Five players in all. That Coward can write for the short end, also.

Snickers, giggles and laughs in the dialog. It's more, it's a duolog play for the Coward-Lawrence combo. They are nearly always talking and oft-times send over brilliantly turned sentences. Not epigrams. Coward's no epigrammer, but he can be brightly and spontaneously humorous when he doesn't try too hard. Here he has been trying too hard too much with all of the dialog.

Scheme of the plot funnier in skeleton than it worked out, which probably explains the second act finale bout. Two newly wedded couples find themselves in the same hotel in apartments adjoining on the same porch. New groom and new bride were divorced five years before. Cocktails and stars start them mooning. They decide to elope, leaving their other halves to figure it out.

Next in Paris in a suite, and the elopers acting sweet. They drink again and the sweetness goes sour. It's the same as five years ago, when the slapping commences.

A couch scene in the second act may be seen by Will Hays to pass on for pictures. The General should wear his colored glasses for it. That's b. o., up and downstairs.

The forlorn couple of left-behinds follow on to Paris and arrive just as the battlers had reached the floor for their last bump. Then as that second couple started a scrap much about the same for the finale of the evening, in the strange suite at breakfast the following morning, the original elopers elope once more.

With the prattfall out Mr. Coward would have had no comedy at $3.85. Perhaps some class legits would have declined the roles, for they are more acrobatic than artistic. But fine exercise eight times weekly. Because of that 12 weeks are likely plenty, although meanwhile guaranteeing the physical condition of both fighters.

Arch Selwyn is said to have a piece of the American showing.

Sime.

AS YOU DESIRE ME

Drama in three acts presented at Maxine Elliott's Jan. 28 by Lee Shubert; adapted from Italian original of Luigi Pirandello by Dmitri Ostrov; Judith Anderson featured; staged by Marcel Varnel.

Moto.....Goo Chong
Mon.....Mary Miner
Carl Salter.....Douglass Dumbrille
The Unknown One.....Judith Anderson
A Young Man.....Maurice Ramon
Another.....Hugh Cairns, Jr.
Boffi.....Jose Ruben
Lena.....Vera G. Hurst
Salesio.....Philip Leigh
Bruno Pieri.....Brandon Peters
A Maid.....Charlotte Orr
Inez.....Katherine Warren
Masperi.....Mortimer Weldon
Another Woman.....Amy Jonap
A Doctor.....John O'Meara
A Nurse.....Miss Orr

An unexciting, too even performance is this latest Pirandelio play which as it progresses becomes monotonous. No chance for "As You Desire Me" to win popularity. Brief stay.

This work from the Italian is just an evening in the theatre. It has a fair cast, topped by the attractive Judith Anderson, an actress of distinct dramatic standing. Even she has to do too much ranting.

One of the leads is supposed to be a German novelist, most of the others are supposed to be Italians. There is but one of the latter who has a dialect and it isn't Italian either. Part had Jose Ruben playing it the first night. Ruben, who also has a dialect, was ill and forced abed, Marcel Varnel, who staged the play, stepping in the night following the premiere. Casting faults of the kind have been frequently noted this season, especially with shows of foreign origin.

Play opens in a Berlin apartment, switching to a villa near Milan, where Bruno Pieri resides. He had been wed to Lucia four weeks when the war broke out and he went to the front. The region had been invaded, the villa broken into by the invaders and Lucia ravished. That was 10 years ago. Lucia, called "Chcea," had disappeared.

An unknown woman resembling the missing Lucia is a Berlin cabaret dancer and the mistress of the 40 year old writer Carl Salter. Boffi, an Italian portrait painter and best friend of Bruno's, "discovers" in the woman the missing Lucia and he prevails upon her to come back to the villa in Milan.

The supposed Lucia consents. She is generally accepted as the missing wife by the husband, Bruno, and the aunt and uncle who brought her up. There is a slight doubt, however, though even Lucia's sister accepts the woman as genuine. She tries to make herself over to be "as you desire me" to Bruno. The woman is aided by finding Lucia's diary, the writing of which closely resembles her own. When the woman finds out that her presence has an ulterior motive, since the family is quarreling over the diary of Lucia, she becomes bitter. Salter in revenge for her quitting him, after he tried to shoot her with a pistol, brings the real Lucia to the villa. The woman has been in an asylum. She speaks but one word, the name of her Aunt Lena. Upon her chest is a small scar as further evidence of her identity. And so the phoney Lucia walks out of the picture and the play ends.

Miss Anderson was best in the first act when she returned to Salter's apartment late at night, drunk. She fearlessly faces her lover's anger, the while playing with the suggested idea of Boffi's that she is Signora Lucia and has a husband back in Italy. Third act

(Continued on page 77)

"A child's troubles are of interest to his mother;
"A young man's troubles are of interest to some young lady;
"An old man's troubles are of interest to no one."

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PLAYS ABROAD

CHAUVE SOURIS

Paris, Jan. 21.

Presented by Nikita Balieff. At Madeleine, Paris, Jan. 19.

In an introductory speech Balieff explains that instead of presenting 10 or 12 short sketches as he used to do, he now presents two plays, one of which has 11 tableaux and the other two. All French cast. Locally, Balieff's Russian companies were preferred.

First play, "La Dame de Pique" ("The Queen of Spades"), is a stage adaptation by Fernand Noziere of a Russian tale of Pouchkine, with music by Archangelsky, and staged by Nikita Balieff and Komisarjevsky.

It is the story of a Russian officer in an insane asylum, where he has been driven by gambling losses. Staging is of typical Russian style and rather nice. Two sets are worth mentioning. One is the gambling scene.

Card play takes place on a very large round table, which itself is on a kind of platform, the back stage being higher still. The table is at a strong slant facing the audience. Audience can watch the play. Music is modern, but very remindful of some classical pieces.

Other scene is a ball, seen from outside through the windows by the gambler. Gambler is well by the front of the stage and half-way up stage is the building with two large windows of gauze material. A light backstage throws silhouettes on the window material, thus showing what takes place inside the ball. Acting is good, especially by Rene Simon, who plays the gambler. Femmes not so important.

Second piece is titled "La Contrebasse" ("Doubles Bass"), from Tchekhoff story adapted by M. Tarle. Music by Henri Sauguet, which is ultra-modern and no panic. Story of a Russian girl who is to marry an old drunkard of a general. The man who is to play the double-bass at her wedding passes a river on the way to the estate and takes a bath. Robbers steal his clothes. The girl happens around, doesn't see him, and takes a bath. Robbers also steal her clothes. They find themselves embarrassed. To help the girl out, the man puts her in the double-bass box. Second act shows the wedding of the double-bass man and the girl whom the old general did not want to marry after what happened.

This playlet is a scream but not as intended. The double bass player arrives on the stage and, previous to having his bath, undresses there. When the girl arrives and she is not so good, everybody wonders at using a girl at all instead of a male impersonator, which would be more in keeping with the general tone of the play which looks like a real fairy story from end to end.

Sets are most modernistic but not so good.

"Chauve Souris" in for a short engagement but will probably not be able to hold the second play until the end. Audience walked on it.

Maxi.

REVUE AT TOKYO

Tokyo, Jan. 20.

"Jiggs and Maggie," long popular with the Japanese reading public through their comic strip antics, ran away with the December revue at the Tokyo theatre. Maggie beaned Jiggs with a rolling pin. Jiggs kicked Maggie in the upholstery. Curtain on first part of the show came with Jiggs kneeling before an effective tableau of 60 or 70 girls togged out to represent a rainbow while the orchestra and a mixed chorus, in the orchestra pit, rendered "Hark, the Herald Angels Sing."

First part of the revue was called "Christmas Presents." It opened with a scene, "Holy Night." Set showed good-looking foreign-style house with Christmas tree shining through bay window. Snow street and garden wall. Effective toe dance.

Second scene was titled "The Savior Comes." Curtain up to strains of "Holy Night." Jiggs wanders in. Tries to get into house, but Maggie leans out of window and beans him. Angels enter and pull some "McFadden's Flats" slapstick to "O, Little Town of Bethlehem."

A scene exceedingly well done was a nursery idea. Good ensemble work, with Jiggs giving away Christmas presents.

Last scene, with Jiggs on his knees, was called "Glory Be."

Second part of revue dealt with principal event of each month in 1930. Not so hot, but demonstrated that Shochiku isn't overlooking any sideline money-makers. Third scene showed a parade with advertising floats. Only borrowed music recognized was "I Can't Give You Anything But Love" and "March of the Grenadiers."

Third part of revue contained 16 scenes representing various countries. Every one full stage, made possible by revolving platform on this 110-foot stage. About 70 girls in each, since company numbered 205.

Fourth part called "Vanity Fair" and had 10 scenes. Musical numbers included "Girl Trouble," "Old Black Joe" (English), "University of Maine Stein Song" (already a curse hereabouts), "Camp Meeting Days," Grieg's "Hall of the Mountain King" and "Long, Long Ago."

Well-built little piece named Chiyo Wakayama came out in a skirt made of bananas and did a cooch.

"Vanity Fair" section started touring after the Tokyo engagement and played the year-end holidays in Magoya.

Crane.

Plays Out of Town

Barretts of Wimpole St.

Buffalo, Feb. 3.

Before a brilliant first night audience Katherine Cornell brought "The Barretts of Wimpole Street" to Buffalo for a week's edification of the home folks. It's not a great play nor probably even a good one; it is a full evening in the theatre and displays Miss Cornell on stage almost the whole time. In addition to her inspired performance, she has, under her own management, mounted, staged, costumed and cast the play in faultless fashion.

Besier has fashioned the Browning Barrett love legend into an unevenly written drama alternating between highly effective dramatic moments and familiar theatrical trickery. The Browning saga gives it force. Call it "The Smiths of Main Street" and the public would jeer at it.

At that the opening night audience was inclined to snicker at the ultra Victorian angle of the story. Brian Ahern's Browning is lyric and Charles Waldron makes convincing the utterly unconvincing Barrett pere, who is here pictured as a frightful ogre, but it is a newcomer, Margaret Barker, who turns in the hit performance and nearly steals the show. A real find, this girl, and a young beauty who will bear watching.

While probably without wide general appeal, this drama should revive a waning interest in Browning and the Victorians. For the legion of Cornellians it will be meat and drink which should spell success at the old New York Empire.

SOUR GRAPES

Chicago, Feb. 1.

George M. Gatts production, featuring Eugene O'Brien and Edna Hibbard. Written by Vincent Lawrence. At Adelphia, Chicago, opening Feb. 1 at $3 top.

Milburn.....Franklyn Fox
Phillips.....Bennett Finn
Alice Overton.....Edna Hibbard
Overton.....Eugene O'Brien
Margy.....Ivy Merton

"Sour Grapes" is the sort of a play which could never get by the preliminary reader if its author was unknown. Vincent Lawrence has written many plays, a couple of them at least moderate successes, so he gets a hearing and a production on a script so flimsy that it sorely tries the spectators' patience.

Rehashing and rewriting the customary situation of the man and wife who seven or eight years after the orange blossoms discover that they have fallen out of love. The play actually ends where it should have begun if there was any hope of being different or interesting.

Replete with bad writing and careless construction, "Sour Grapes" will get by, if at all, through the name and following of Eugene O'Brien. Locally, if not generally, Miss Hibbard is also a favorite. O'Brien is still very much the matiness idol, and there is just enough hooey and nonsense about love in "Sour Grapes" to possibly please and attract some women. But no kindness can conceivably designate "Sour Grapes" as a play in any mature or skillful sense.

O'Brien looks great, has the old charm of manner and easy stage deportment. Despite his years before the camera, he earned his spurs originally on the boards and has solid experience as a trouper behind him. Given a half-decent play it seems a reasonable guess that he will make and do business as a legit star. And certainly there are very few names who mean much today on the road.

"Sour Grapes" has only one set and five characters. It is cheap in intentions and in results.

Land.

Napoleon Had It, Too

Hollywood, Feb. 3.

Madeline Blackmore and Sada Cowan's production of their three-act comedy at the Theatre Mart Jan. 20 for five nights. Directed by Frank Conroy. Cast: Sylvia Picker, Florence Enright, Arline Fredericks, Stewart Wilson, Dustin Rhodes, Alan Wardell, Nenette Vallon, Lionel Belmore, Alfred Cross, Betty Pierce, Ernest Shield and Carlo Schipa.

A lightweight comedy about Hollywood this, by Hollywood writers and playing a little theatre. Starts with a divorce and winds up with a reconciliation and new contracts.

There are some sharp cracks at the chatter industry and some of its guzzling members. The star's maid thinks pictures are the nuts; an ingenue sec is ready to give her all to get in; a studio lay-off is working as a butler and a chatterer's yes man who wants to marry his job share the laugh lines that are the piece's strongest bid.

A visiting prince on the marry with a script to peddle on the side; a ritzy star, her director-husband, a plotting femme lead and a producer are other characters.

"It" in the title means the yen for publicity. Cited by the star as reason she should shed the director and take over the prince, with his place in the household clearly marked as dog-escort.

Intensive operations on the first act as a whole are in order. Strengthened, the play probably stands a better chance for stock than other Hollywood plays, due to its one set and thirteen characters, three of these easily dropped.

Production the best this tryout little theatre has seen and may go into a larger house.

LOST SHEEP

Los Angeles, Jan. 30.

Ralph Pincus' initial production starring Leon Errol in a three-act farce comedy by Belford Forrest, utilizing one set, $2.50 top, opening Jan. 26 at the Biltmore, L. A.

Cast: Leon Errol, Wylie Watson, Robert Cory, Tempe Piggott, Colin Campbell, May Beatty, Lorna Balfour, Sylvia Clifton, Phyllis Coghlan, Leslie Thomas, James Nudeen, Reginald Sheffield, Wilfred Noy, Walter Shelton and Ernest Plinge.

A shoddy affair, bawdy in theme, setting and conception, with the entire structure depending on innuendo. It's a dubious proposition as a play. It was dubious when originally imported by the Shuberts to Broadway and has not been helped much for the box office, despite the interpolated additional "dirt," which is said to have had the author complaining. Whether Leon Errol, its accredited star, is responsible (via the business) or it was just one of those things, is beside the point.

That "Lost Sheep" did four weeks of fairish biz in 'Frisco probably explains why Sid Goldtree's Fifi type of operas have been financially successful there, although he has nothing to do with this one, which marks the production debut of Ralph Pincus.

"Lost Sheep" was greeted by an under-capacity attendance on the opening night which dwindled rapidly after the second act.

Having Errol as its "name" star, this piece is not suited to his talents. For one thing, it's a meagre role, nor was Errol made for old roue characterizations.

It's all predicated on a rev., his wife and three daughters taking possession of an ex-bawdy house in Middlesex, England. Naturally the former clients, unaware the previous tenants having been ejected, mistake the minister's spouse for the new madame and the three upright English maidens as inmates of the house. From then on write your own scenario only it wasn't as well done here as the possibilities suggested.

The entire casting was on a par, with little distinction, all obviously struggling with their tough assignments.

Abel.

WRITERS' PLAYS

Hollywood, Jan. 29.

Second bill at the Writers' Club this season displays four one-actors, of which "Station KLK," by H. H. Stinson, is outstanding. Maude Fulton's "Scarlet," highly pepperized with sexy innuendoes, cops second place. This one has been done before at both the Masquers' and Dominoe clubs.

Both Wednesday and Thursday night showings at the club played to capacity turnouts, with a good many repeats the second night. These monthly exhibitions by Hollywood's gentry of scribes are always worthy of attention. For the gratis performing actors it sometimes means a chance of doing something that might attract the attention of a director or producer, while the scripts have been known to eventually find themselves on the screen, vaudeville stage or radio. Shooting for these ultimate ends justifies the Writers' good and careful production of the playlets.

Entre acte on this bill was "Satisfaction," farcical twist on a picture producer, by Grover Jones. Producer tries to get even with an old love rival by showing off his wealth, then tells him to go home and spread the news to the girl who once turned him down. It's a blackout finish when the other man turns out to be an income tax investigator. Interspersed is a weakly funny situation between the producer and a couple of writers. In all well acted by Edwin Argus, Arthur Stone, James Bradbury, Jr., and Marjorie Montgomery. Lloyd Corrigan directed.

"Fame, Ltd," by Betty Burbridge and Jack Wilbur, seems to have been especially written for Pietro Gentile, operatic baritone, who plays himself in the piece. It's quite likely that Gentile may be figuring upon entering a vaude

career with this sketch. As such it may be okay. Scene is a radio station where Gentile comes to make his bow and discovers an old sweetheart, also a singer. He deplores the bars of fame surrounding him, but winds up by going the way of all art pursuers. Gentile's vocal ability is almost on par with his acting, meaning both are not bad. Cast included Hedwig Helne, with a nice soprano voice; Homer Simmons and Ruth Bowes, who also directed.

"Station KLK" is wow stuff. Out and out tipoff on the radio ramblings of Bob Shuler. With Lloyd Corrigan playing the part he gets the most out of it, while Robert Elliott is excellent as a prosecuting attorney who goes after the fiery parson and gets him through a nifty trick. It all happens up in the broadcasting station when the prosecuting attorney tells the other he's come to bump him off, but lets him off on the latter's promise to tell the truth over the air. Radio reverend pulls a double-cross when he gets hold of the other's gat, but takes the count when discovering the gun isn't loaded and the entire conversation is secretly broadcast by the d. a. Great twist and capably handled by Corrigan and Elliott, with Arthur Hoyt doing just a bit, but okay. Perry Ivins staged it.

"Scarlet" was the curtain closer and got plenty laughs. Doubtful for average public consumption because of the hot lines. Maude Fulton played the part of the dumb maid who is cleaning an apartment when surprised by two girl friends who think she is living in fancy sin. Angie Norton and Louise Crolius handle the other two parts well. Miss Fulton also did the directorial job. *Span.*

Opera's Frisco Red

San Francisco, Feb. 3.

Grief attended this year's engagement of German Grand Opera Company in Civic Auditorium, management Selby C. Oppenheimer. Company closed a four days' engagement last Wednesday night with a loss of $15,000.

To prevent company being stranded Oppenheimer dug up $7,500 to move the troupe on to Los Angeles for its engagement in that city.

Last year the German Opera played here for a week in Dreamland Rink and cleared a comfortable profit. That engagement also was under Oppenheimer's management.

AS YOU DESIRE ME

(Continued from page 76)

gave Miss Anderson a fair chance, but the dramatics failed to reach a high pitch and the insane woman accounted for a pall, sitting there gazing fixedly. Ruben probably gave a stronger performance than Varnel, yet it is doubtful if that would make a material improvement.

"As You Desire Me" is not strong enough to draw them to the Elliott, furthest south on Broadway of the legit string. And a change in houses wouldn't help either.

Ibee.

BEST OF FAMILIES

Farce in three acts presented at the Bijou Feb. 2 by Thomas Kilpatrick; written by Anita Hart and Maurice Braddell; staged by Jo Graham.

Bronson Hamilton.....Charles Richman
Edwards.....Johnnie Brewer
Millicent Hamilton.....Grace Filkins
Sarah Moreside.....Florence Edney
James Hamilton.....Derek Fairman
Charles Hamilton.....Kendall Foster
June Kingsley.....Mary Arbenz
Derek Hamilton 2d.....David Morris
Mrs. Poppy Davis.....Leonore Soreby
Helen Hamilton.....Enid Romany
Reverend Fairfield.....Perry Norman
Jeanette LaRue...Marian Warring-Manley
Hilda.....Mele Efrid
Col. Derek Hamilton.....Henry Brooks
Chauffeur.....Winston Hibler

"In the Best of Families" is a farce rather well supplied with giggles, that is for those who like double meaning dialog. It is raw without actually naughty words. Second act curtain line pretty nearly the limit. Yet doubtful of landing.

Thomas Kilpatrick is one of the younger producers. He probably figured presenting this play was taking a chance. It is paced well enough and speeded through to a conveniently early finale. There are half a dozen new faces among younger people in the cast.

The home of the socially prominent Bronson Hamiltons down on Long Island is thrown into a tumult when an infant is left on the doorstep with a note: "I wanted baby to be with its father." There are three sons, one married, another engaged and a third about to be. Suspicion is thrown not only on the boys but the father as well and the butler for good measure.

Papa Hamilton talks turkey to the boys and asks them to "do a little arithmetic" and there is sundry counting on the fingers. Each privately feels he might be the father of the child, which is sent upstairs to a nurse who is tending a rheumatic uncle. The butler remarks about a maid in the Traymore, Atlantic City, where the elder Hamilton had attended a bankers' convention. Seems this girl also had a baby and the old boy then feels the child is his.

And so it goes on. The married son's wife returns from a visit, peeks at the kid and is sure her Jim is the man. She immediately demands divorce. Finally the family all believe that Derek, another son, is the real solution because of a mysterious telephone call. The lad had written a play which was accepted and the very buxom play broker who calls is sort of given the works. When she discovers what it is all about she protests she is a play agent and "not an incubator." The solution comes with the appearance of the baby's mother who has changed her mind about giving it up and the appearance of another member of the family, never suspected.

Charles Richman is the elder Hamilton and he has a busy evening. Florence Edney as a spinster aunt but who knows plenty about such things drew most of the first act laughs with her terse comments. Grace Filkins is a weepy, fainting mother of the boys. Johnnie Brewer does the butler with that questionable second act curtain line. Mary Arbenz is the pretty little nurse. Marian Warring-Manley in one appearance scored as the play broker. Enid Romany, David Morris, Derek Fairman and Kendall Foster played well enough.

"In the Best of Families" has one well designed set. It is spotted in a house of limited capacity so cannot get real coin. *Ibee.*

"MAN" QUITTING CHI

Chicago, Feb. 3.

Isabel Jeans, English star, in the "Man in Possession," sails for London March 15 after the show's two weeks in Boston.

"Man" now here playing the Selwyn, leaves Chicago Feb. 21, with the theatre staying dark until Otis Skinner in "Marius" opens March 9.

THIRD STOCK TRY

Worcester, Mass., Feb. 3.

The third stock company to attempt a run at the Worcester theatre this season consists of Josephine Borie, William Atlee, Franklyn George, George R. Taylor, Katherine Cosgriff, Harry Fischer, Marianne Risdon and Grant Gordon. Noel Travers is director.

CONCERT

By Sallie

Mme. Rethberg, the Rachel of Halevy's "La Juive," for the first time this season at the Metropolitan, brought a fresh personality and vocal interest to this opera.

There was much applause at the soprano's entrance, followed by many curtain calls after the duet of Rethberg and Martinelli. Leon Rothier sings outstandingly and Nina Morgana as the Princess was lovely.

Mme. Rethberg looked majestic as usual in trailing, simple dark clothes.

Westminster Choir, Dr. John Finlay Williamson conducting, gave an interesting concert at Carnegie Hall; a program of church music by Bach, Schubert and Mozart by a Vested Choir Processional of a dozen choirs.

Very inspiring with beautifully blended voices and much applause.

Billie Burke's Tea

Billie Burke's tea at the Ritz Thursday afternoon, with the purpose of donations to install radios in the city hospitals, seemed successful. Norma Terris in a black velvet tailor-made, flesh blouse, small black toque, did songs and impersonations. Ruth Etting, in simple black frock with black beret, also sang. Anna May Wong sang Chinese songs, looking very attractive in black velvet with a mink wrap.

Vivienne Segal, in a terra-cotta crepe, did the "Merry Widow" waltz with Donald O'Brien.

Miss Burke was in a beige chiffon, with lace sleeves and same color hat.

Goldsand's Technique

Robert Goldsand, young Viennese pianist, in his recital in Town Hall, has matured. His technique appears to have developed most without sacrificing the lyric tone, one of his chief possessions. In the "Variations" of Chopin, "La ci Darem," he was sensitive and poetical. In the Bach number there seemed a lack of rythmic power, but he sustained the tempo well.

A large audience displayed enthusiasm.

Operatic Substitute

Indisposition of Libby Ponds caused her to withdraw from the benefit performance of "Mignon" at the Metropolitan. No question but that her name drew a capacity house and enriched the scholarship fund of Vassar College. Mme. Sabineeni subbed, singing with color. Mme. Sabineeni looked her best in the simple Mignon frock, carrying her tambourene. Mme. Bori was lovely in pink. Mr. Hasselmans conducted.

Four in a Row

Martha Baird gave the fourth and last of a cycle of recitals devoted to Chopin's music at the Barbizon-Plaza. She included in her program the E Flat Waltz, Mazurka in A minor and three of the Studies from Op. 25, the 24 Preludes and the B Minor Sonata.

Doing four all-Chopin programs in as many weeks is a feat.

Miss Baird acquitted herself with merit. She wore a decollete blue, most attractive.

ENGAGEMENTS

Lionel Atwill, Kay Strozzi, "The Silent Witness."

Howard Lang, Moy Vokes, Florence Shirley, "Doctor X."

Mary Hay, Douglas Gillmore, Brenda Dahlen, Katherine Proctor, A. E. Anson, "Gemini."

Alice Brady, Roberta Beatty, Mark Smith, George Gaul, Richard Taber, John Breeden, Eugene Powers, Beatrice Blinn, Bentley Wallace, Constance Trevor, Allen Lane, Roy Jones, Lynn Root, M. T. Briggs, Orville Harris, "Zero Hour."

"Torch Song," by Kenyon Nicholson, which Laura Wilck is opening at the Blackstone, Chicago, Feb. 22, will have half the New York cast, with Larry Oliver, John Junior, Hal K. Dawson, Paul Porter, Percival Seaman, Pearl Hight, Jessie Graham, Rea Martin, Ruth Hunter, Roderick Mabie already set.

Having been duly authorized by the Actors Equity Association to act as Artists' Representative, I have opened offices in the Fulton Theatre Building, 206 West 46th Street, New York City.

Again I am prepared to render DIGNIFIED PERSONAL SERVICES to all members of the profession, to represent them in a manner to which they are entitled.

DIGNIFIED REPRESENTATION FIRST, LAST and ALWAYS

BILLY GRADY

(Formerly of WILLIAM MORRIS AGENCY)

LAckawanna 4-5418

LITERATI

"Mirror" Pretty Petty

Walter Winchell is said to have been so irritatingly annoyed over the pettishness toward him displayed on his own paper, New York "Mirror" that the columnist called upon his attorney to warn the daily of its contract and annoyances.

Winchell's lawyer, Arthur Driscoll, of O'Brien, Malevinsky & Driscoll, from report, wrote a very tart letter to A. J. Kobler, publisher of "The Mirror." Kobler had notified Winchell he objected to Winchell accepting further theatrical engagements. Driscoll is said to have told Kobler plenty, among which was an invitation to "The Mirror" to attempt to stop Winchell. Driscoll also enumerated the clause in Winchell's agreement with the paper under which the writer is permitted to engage elsewhere as long as he does not neglect his daily column.

Driscoll is reported to have mentioned as petty annoyances, among many other instances, that "The Mirror" had removed Winchell's private phone from his office desk; cut his secretary off of the payroll, and to cap the rest, forced Winchell to pay the tolls himself for wiring his stuff, when on vacation in Miami, to the paper. It was Winchell's first "vacation" from "The Mirror," as his contract does not call for time off, but he was obliged to keep up the daily column.

Another Winchell annoyer, besides Kobler, on "The Mirror," is reported as Emile Gauvreau, managing editor. Gauvreau was m. e. of McFadden's "Graphic," where Winchell also was harassed. Gauvreau moved to "The Mirror" after that funny deal by which "The Graphic" released Winchell to a competing sheet.

No reason is known by newspapermen why Winchell is subject to so much irritation, unless it be enviousness over Winchell's rapid rise to a national figure and his much larger earnings.

Driscoll is reported itching to go into court and place on the record another angle of the tabloid; how it treats a star reporter responsible for much of its circulation.

Naturally the answer is that Winchell wants to quit "The Mirror," but can't because of the same contract. It holds an arbitration clause for his protection, however, on disputed matters.

Inside of Photo Scoops

Martin J. McEvilly, photo assignment editor of the New York "Daily News," is putting the finishing touches on a book which will deal with the inside of photo reporting in New York. In the tome McEvilly tells of most of the photo scoops of the past, giving the low-down on how they were managed. McEvilly was responsible for the "News" having the only real photos of the "Vestris" wreck, the details of which he tells. He also tells about the photo of Ruth Snyder in the electric chair. The book will probably be run in "Liberty" first, as a serial.

"The Trib" in Paris

Capt. Joseph Medill Patterson, publisher of the New York "Daily News" and "Liberty," is again reported as shortly going over to Paris to try to straighten out the Paris edition of the Chicago "Tribune." It has been a perennial rumor, and every time it breaks again the news lads in Paris hope that something will be done.

The Paris "Tribune" has been a Patterson-McCormick stepchild for a long time. Started during the war, as a patriotic move, it has been allowed to remain as competition for the Paris "New York Herald." It never quite made the grade. Though reported as not going much into the red during the past few years, the "Trib" has never been a money-maker, while the "Herald," established many more years, holds its own easily on advertising and circulation.

Because the "Trib" over there has never made money, the men working for it have suffered considerably. Wages are rock-bottom. Reporters and rewrite men are paid an average of $88 a month, in two installments. This figures about even with ordinary French reporters, but it is almost impossible for Americans abroad to live on it. Even the "Herald," paying almost double, with a minimum of $32 a week, leaves its men dissatisfied from a wage standpoint.

Answer to the low wage is largely because there is an oversupply of men anxious to work in Paris, either not realizing the money, or wanting the European experience or stuck over there and desperate.

Patterson is said never to have liked the idea of a paper in Paris, anyway, so has paid no attention to conditions there. It is Colonel McCormick's pet idea, however, and Patterson has never been able to talk him over.

According to the latest rumor, Patterson has finally convinced McCormick to let him go over there and try to straighten the paper out on a one-year trial basis. If, after one year, Patterson personally handling the sheet, can't drag it out of the red, McCormick is said to be willing to drop it. Both feel that if Patterson can't make a go of it, no one can.

Heavenly House Organ

Newspaperman's idea of heaven is editing a house organ. Ask the guy who edits one—in almost every case an ex-newspaperman.

His office is invariably next to that of the president of the organization for whom he works. He is the only one, outside of the first and second vice-president, but not including the fourth and fifth vice-presidents, etc., who is offered a chair when he enters the president's office. Lastly, he is permitted to talk as often and as long to the switchboard girl as he likes.

House organs range in size from a four-page folder to, in the case of a railroad or similarly large enterprise, a thick publication. In either case, nine-tenths of the material consists of inspirational articles by the executives, "touched up" by the experienced newspaperman. Rest of the material consists of salesmen's reports.

"Touching up" process consists of little or no effort, because the house organ editor does not want to embarrass the third vice-president by showing him that he can't write. Salesmen's reports, minus their expense accounts, consist then of hardly anything at all.

House organ editor also responsible for make-up, but the first time on the job he points out to the printer that the inspiration article by the president runs first, that of the first vice-president runs second, that of the second vice-president runs third, etc. Salesmen's reports always last. Printer thereafter makes up himself.

If the ex-newspaperman edits a four-page house organ, he has little to do. If he edits a bigger sheet, he has an assistant and less to do. Only drawback is that he can't wear his hat when working—if working. But, then, no shake-ups.

Hollywood's Reading

(Consensus of January demand at Hollywood Book Store, Satyr Book Store, Esme Warde and Pat Hunt book shops, Stanley Rose.)

Fiction

"Imperial Palace," Arnold Bennett.
"Back Street," Fanny Hurst.
"For Men Only," Beth Brown.
"Water Gypsies," A. P. Herbert.
"A Jew in Love," Ben Hecht.
"Queer People," Carroll and Garrett Graham.

General

"Story of San Michele," Axel Munthe.
"Al Capone," Fred D. Pasley.
"Once in a Lifetime," Hart and Kaufman.
"N by E," Rockwell Kent.
"Education of a Princess," Marie, grand duchess of Russia.
"Mysterious Universe," Sir James Jeans.

A new lineup in fiction, with the exception of the Graham book, which revived with the appearance of the sequel, "Whitey." "Michele" is now the dean of the best sellers, six months in the list.

Goofy Foreign Writers

Stories of inflated prices paid by American picture producers for screenable prose and stage works responsible for extravagant demands by foreign writers, particularly those who never had anything screened before.

Producer, interested in the possibilities of a French book from a book review, opened negotiations through Cantor & Lustfield, the agents. Word from Herman G. Lustfield, after getting in touch with the writer, that the producer forgot about it made the producer insistent and he demanded why. Lustfield informed him that the author demanded $150,000 for the picture rights. Producer promptly proceeded to forget.

Not an isolated case. Recently Lustfield got a book from a Spaniard and in Spanish. Author wanted to see it done as a Spanish talker, only, and wanted half a million dollars for the rights. Book back in Spain.

British writers more reasonable, but also over-value their products. Twenty-five thousand dollars is about the lowest price an Englishman will set for the film rights to his story, and usually one that hasn't sold more than two or 3,000 copies. But they can be bargained with.

Makes a tough job for the agent handling the film rights to foreign stories. After he gets through bargaining for a fair valuation, he has to start all over again after an interested picture producer sets a figure.

Biggest Ad Business

Recent item in "Variety" credited Lord, Thomas & Logan and the N. W. Ayer company as the two advertising agencies handling the largest volume of business during 1930. Ayer was placed first.

Better information seems to say that Lord, Thomas & Logan lead in 1930, with around 50 millions in appropriations, while the Ayer company was second, under that amount.

Trade Mags on the Up

What may be an indication of improving conditions is the good state of the trade mags. No more than four months ago, the fates of any number had been hanging by a hair. Now their proprietors are smiling again, and things are humming in many of the Madison avenue offices.

Four months ago, too, many of the trade mag publishers were desperately casting about to sell; now they're not thinking of parting with their properties. According to one newspaper and publication broker,

1930 Farrar & Rinehart Book Stars 1931

MARC CONNELLY — HALL JOHNSON — ROBERT EDMOND JONES — GROUCHO MARX — PAUL OSBORN — MOSS HART — GEORGE KAUFMAN — GILBERT SELDES

MARC CONNELLY—Pulitzer Prize winner with his SRO play, best-selling book, **The Green Pastures.**

HALL JOHNSON—Director of **The Green Pastures** chorus; arranger of **The Green Pastures Spirituals.**

ROBERT EDMOND JONES—He did the sets for **The Green Pastures,** and illustrated the book.

GROUCHO MARX—The ace of actor-authors, with his book **Beds** now in its fifth printing.

PAUL OSBORN—A newcomer with his hit **The Vinegar Tree,** at the Playhouse, N. Y. C., also a best-seller in printed form.

MOSS HART—Co-author of the smash **Once in a Lifetime,** still turning 'em away at the Music Box, N. Y. C.

GEORGE KAUFMAN—The king of author-actors, with **Once in a Lifetime** now in its third printing.

GILBERT SELDES—Who turned Aristophanes' 2,600-year-old flop into a best-seller and smash hit.

JUST OUT!

OWEN DAVIS' Autobiography

Mr. Davis, by his own calculations, claims to have rehearsed some 1,500 actors in his various shows from 1899 to now. He can remember lots of the shows, but not all the actors. However, to show the boys and girls his gratitude, he offers an autographed free copy of his book to the first 200 troupers that remember having opened in any of his plays, facts to be submitted in writing to Mr. Davis, care of his publishers. Copies are also on sale at $3.

I'D LIKE TO DO IT AGAIN

Roy L. McCardell

lays them out in rows with his new laugh hit!

MY UNCLE OSWALD

The red hot tale of a big shot newspaper man who panicked the women. Roy will tell you, himself, that he knows his broads and his Broadway. In this book, as in his last one, *My Aunt Angie,* he tells you all he knows. The lowdown on the dailies, the radio, and sex—all in one book, $2.00.

FARRAR & RINEHART
Books in the Movies
(Present and Future)

Young Man of Manhattan.....*Paramount*
Both Were Young (from Father Means Well)....*Warner*
Baron Fritz.....*Paramount*
Lost Ecstasy.....*Paramount*
Tish.....*Metro*
Big Business Girl.....*Warner*
Mississippi.....*Universal*
The Bat Whispers (The Bat) *United Artists*

FARRAR & RINEHART, *Book Publishers,* 12 E. 41st St., New York

he has four clients each seeking to purchase from one to three trade mags. But he can't interest a single publisher in selling.

Barometer is McGraw-Hill, biggest publisher of trade papers in this country, which is putting up a huge new building to house all of its publications. Noting the trend, McGraw-Hill will be able to accommodate much growth in its new headquarters.

Hollywood's Pash Trio

Hollywood is nerts these days about three books. "Whitey," a sequel to "Queer People," by the Graham brothers, is one. Hollywood Wife," anonymous, $2, G. Howart Watt pub, is another and Ben Hecht's "A Jew in Love," just released, is the third.

Hollywood bookshops started a cute little stunt of telephoning their known purchasers for reclamations of "Hollywood Wife," lending the suggestion that it was being recalled for certain reasons. It's not especially suggested but a frank inside on a certain type of Hollywood wife, who knows all about her husband's indiscretions and takes the easiest route of doing nothing or anything she pleases on her own.

"Whitey" carries the central reporter character to New York.

"A Jew in Love," while labeling its central character as a book publisher, suggests a characterization from life of a certain Broadway producer.

Yiddish in the Village

Greenwich Village taking on a new lease of life as a literary center, with an influx of Yiddish writers. No known reason why, but the scribblers in Yiddish taking up their abodes in what remains of the old Village.

Latest of the Yiddish writers in the village are Oscar Rosen, who writes in Yiddish as Oscher Roisen. Completing a new novel there, and the poet, Mani-Laib, otherwise Manilaib Brahinsky, of the staff of the "Forward," Yiddish daily.

Yiddish writers' center until now the Amalgamated apartment district in the Bronx, where they owned co-ops. If they can dispose of the co-ops, more Yiddish writers will trex to the Village.

Faragoh's Aim

About five years ago a quiet little fellow sat around Greenwich Village joints saying very little. He was a writer, people said. When asked, he admitted it. He was going to write big drama. Finally he joined the then budding New Dramatists' Group and got one of his plays produced. One of those very modern plays, with all kinds of things happening all over the stage.

Then he disappeared and Greenwich Village didn't hear from him any more. Today he is one of the heavy scenario lads in Hollywood, considered one of the best men in the country on crime stories. He arranged "Little Caesar" for the screen. He has just been handed a new script by Don Clark to fix up. He's still using the same name—Francis Faragon — but Greenwich Village doesn't connect him with the quiet little fellow that was going to do only artistic things for the theatre.

Newspaper Club Moves

Newspaper Club moved from its 42d street quarters Monday (2) into the Hotel Claridge, the deal for a penthouse in the new Hotel Edison being called off at the last minute.

Change of plan was due to a surprise decision of Lee Shubert, who has stepped into control of the Edison, instead of being a party of minority interest. Club's tenancy deal had been complete' with the former management, but the lease was not yet signed when Lee introduced new conditions that the club committee found unsatisfactory.

Notice to members of the moving also named the date for next Old Timers' Night, Feb. 28, at the Hotel Astor, as last year. This is the eighth annual gathering of Old Timers, of whom the oldest is Jim Corrigan.

Sale Moves to Coast

After finishing a four weeks' route for R-K-O in Cleveland this week, Chic Sale will come to New York and close his office in Broadway before motoring to the Coast to take up a new residence with his family. He will continue to maintain an office in St. Louis which cares for his literary business.

Chic's "Specialist" sold more than a million copies and is still in demand. His second pre-plumbing age epic, "I'll Tell You Why," is a fast mover on bookstands.

The actor-author likely will sign a contract for picture work before heading for Los Angeles.

A short time ago the chap from Urbana, Ill., who made good in the big town, sold his estate in Scarsdale, N. Y.

Trans-Atlantic Book Talk

The international series of broadcasts over the Columbia Broadcasting System which began more than a year ago and brought to this country speeches by many publicists including Dean Inge, Sir Oliver Lodge, H. G. Wells and R. C. Sherriff, will be resumed on Feb. 8 when J. B. Priestley, widely read here through his books "The Good Companions" and "Angel Pavements," speaks on "The Unknown Continent."

John Drinkwater and Viscount Grey of Fallodon will speak on Abraham Lincoln and George Washington, respectively, on Feb. 12 and 22, and Hugh Walpole, novelist, will make his second appearance on the trans-Atlantic hook-up March 29 discussing "The Books of the Spring."

Full Pay Laying Off

Although the "Japan Advertiser" of Tokyo, leading English-language daily of the Far East, burned down Nov. 4, entire American staff of 14 has been kept on during the shutdown.

Staff includes Tokyo correspondents of New York "Times," Chicago "Daily News," New York "Herald-Tribune," "Wall Street Journal," New York "World," "Variety," London "Daily Express," London "Daily Mail," New York "Sun," International News Service, Consolidated Press, Central News of London and "Financial Times" of London.

Latest reports from Tokyo said the paper would resume publication at the end of January.

K. C. B.'s Screen Interviews

K. C. B. (Beaton) after many years is resuming interviewing this time for Fawcett's "Screen Play," starting off his monthly series with Irene Dunne.

K. C. B. built a rep through his presidential interviews with McKinley down for newspaper syndication.

Reader's First

Harry Carlisle, formerly in Metro's studio reading department, is breaking out with a first novel, "Darkness at Noon."

It will be published by Liveright. Yarn is localized in English coal mines.

Reviving Ovid

They've discovered the naughty old story-teller, Ovid, all over again. Following the recent step of an independent publisher, who got out "The Love Books of Ovid," Horace Liveright is planning to publish the same author's "The Art Love." This "Art Love" not to be confused with the book of the same name by the sex authority, Dr. Robie.

Ovid was a Roman who lived in the Eternal City 2,000 years before Mussolini got there. When not penning his naughty stories, he was known as Publius Ovidius Naso. No copyright on the Ovid tales, of course, hence others may put them in print, too, if they are not stopped in Boston and at other points.

Mason Peters in High

Mason Peters is sitting in high in the Department of Commerce, Washington. He is second in command only to Secretary Lamont. Mr. Lamont succeeded to the post vacated by President Hoover.

Mason Peters evoluted from the show business-legit. For years he headed the publicity force for the late Col. Henry W. Savage.

Patsy, Nee Maurine

Dallas, Tex., has its first femme critic. Maurine Osburn doubles as dramatic scribe for "Journal" and art critic for "News-Journal," writing under pen name, Patsy. Up to present local papers considered the amusement job too tough for the weaker sex.

More Hollywood

Barse & Co. will publish "Heart Break Girl," newspaper serial by Bob Burkhardt, Fox studio p. a. and his wife, who write jointly under the pen name of Bob Eden.

It's another Hollywood story.

Limited Poetic Mag

Group of American poets here and in Paris will get out a new poetry mag. to be called "The International Poet." Limited to 1,000 copies per issue, with each contributor to sign his poem in each copy. Five-year subscriptions only.

New "Herald" Don't

Cocktail is an obscene word, for the Paris edition of the New York Herald. Reporters say they are allowed to use no obscene word, nor the word cocktail.

Best Sellers

Best sellers for week ending Jan. 24, as reported by **The American News Company, Inc.,** and branches.

Fiction

Up the Ladder of Gold ($2.00) ..... E. Phillips Oppenheim
A Jew in Love ($2.50) ..... Ben Hecht
Back Street ($2.50) ..... Fannie Hurst
Sunset Pass ($2.00) ..... Zane Grey
Last Days of Shylock ($2.50) ..... Ludwig Lewisohn
Naked on Roller Skates ($2.00) ..... Maxwell Bodenheim

Non-Fiction

Education of a Princess ($3.50) ..... Grand Duchess Marie
Lives of a Bengal Lancer ($2.75) ..... Major F. Yeats Brown
Little America $(5.00) ..... Richard E. Byrd
Strange Death of President Harding ($3.50) ..... G. B. Means and J. D. Thacker
N by E. ($3.50) ..... Rockwell Kent
Story of San Michele ($3.75) ..... Axele Munthe

EXHIB PROPOSES FILMS FOR 18 DARK LEGITS

Leo Brecker, now wiring the Jolson. Will rename it the Central Park and reopen it shortly.

A wholesale conversion of legit theatres to picture houses is the project of Curtis W. Emery, indie legit producer. Emery is now dealing for two legit spots in New York as film theatres and will open these in four weeks. Producer has also made bids for 18 dark spots in other cities for the same transformation.

Emery, who had a four-week lease earlier this season on the Little for "Life Is Like That," legit show he produced, proposes to run the theatres on a four show a day reserved seat policy.

Erstwhile legit producer will show second run films, with exceptions of occasional first run indie made films, either domestic or foreign, with two afternoon and two evening shows. Scale planned so far is 50c for day and 75c for night.

Wash. Stock Set

Washington, Feb. 3.

The seventh successive spring and summer season of the National Theatre Players, stock company, starts April 6. All contracts for road attratcions at the National theatre end April 4.

S. E. Cochran, organizer and manager, has engaged Clifford Brooks as director. No players have been signed as yet, though many of the old company may be back.

The National Theatre Players start out on a 10 weeks' subscription basis.

WB "Gaieties" on B'way

Harry Warner has turned over the Hollywood on Broadway for the use of the Warner Club employes' second edition of the Warner Club "Gaieties."

It plays there night of Washington's Birthday (22).

DEADLOCKED

Poughkeepsie, Feb. 3.

Although sufficient money has been subscribed here to enable the reopening of the McElhany-Malakoff Players at the Playhouse, there seems very little indication of the actors going to work.

Tom McElhany and Pierre Malakoff, the owners, are fighting for control. They are carrying on their battle in the newspapers. Both are determined not to continue the company as a partnership venture, but neither will sell out to the other.

European Runaround

By Frank Scully

On the Continent.

"Cinema," London trade paper, asked everybody for a terse and frank statement as to the best thing that happened in 1930.

"December 31," replied Frank Tilley, the realist of Radio Pictures, who up to that time had never been known to say a serious word.

French Prophets Expecting Chev Back

Predictions for a darb year coming.

"Not one straw hat was sold in France in 1930," reports Mons. de la Drome and Mons. Laensberg, two of Paris' star crystal gazers. "Maurice Chevalier bought his in America but 1931 will be better for this trade."

Berlin Pans Guest

Comedie Francaise Company not so hot in Berlin. Cecile Sorel played to floppo houses and walked. Le Bargy took some slaps on the chin, too.

Ten-day effort at hands across the Rhine got mild Bronx Cheers from Berlin critics—all figuring proximity of Louvre, where masterpieces of dead artists are embalmed, to Theatre Francaise was chiefly responsible for senescent style of gallic trouping.

Florid stuff in this year of square-toed realism is a laugh to Berlin but it is also to most of Paris.

Proof of this is that two hard-boiled all-German dialog talkers are playing the boulevards currently to biz.

Playing Medicine Ball With Gunmen

Paroled Sing-Sing sweetie of Margot Yoder, pianist and bit player from Hollywood, tried to muscle his way back into her heart in Paris. Gun-pointing got him aired by French cops faster than Legs Diamond or Willie Hearst.

Formula is to ride 'em express speed over frontier into Belgium. These bulls then slap them on a cattle boat for Caponville.

Fifty tough muggs get this runaround a week.

"Under Roofs" World Winner

You have "Sous Les Toits De Paris" ("Under Roofs of Paris"), Rene Clair's French talker, in New York, so there's no point to telling you about it here.

Still it may interest you to know Berlin rated it the best picture for 1930 after a world canvas by "Der Deutsche."

"All Quiet" was a close second, and "The Blue Angel" a bad third.

Vienna Sad-Eyed Again

Vienna still claims 10,000 cafes but wild parties are rare. Cops no longer guard St. Stephen's square against the art studes and their orgies, even with beer still down to a dime a schooner.

Only thing that can excite the town now, apparently, is an anti-war picture like "All Quiet." Then they go back to their sad-eyed stews.

Reprisals

In an effort to laugh dead blue law out of court, legal aids to amusement world are having English councilmen, judges and such arrested for not going to church.

Old laws makes that as compulsory as it does Sunday closing of picture houses.

They'll do anything, apparently, but fight for a flat repeal of the sap law.

Folly Is All Cecily's

Don Titheradge's "Folly To Be Wise," which opened at last at the Piccadilly, London, might have been alternately titled "Miss Cecily Courtneidge's Quips of the Old Block."

She impersonated everything but her father's autobiography—six turns anyway, including an acro-adagio dance number that should land her in Charing Cross Hospital by Lincoln's Birthday at the latest.

Timing Laughs

Funny what timing can do. Nelson Keys kids Chevalier plenty and gets big laughs for it in "Folly To Be Wise."

Two months ago the same turn would have got him the bird.

The Yanks Keep Coming

No death reported this week among West End show-slammers, though with "Folly To Be Wise," featuring Mary Eaton and James Albert (Al) Trahan, Millard Webb (Mary's husband) slipping past the labor office to direct a British picture, the Marx Bros. running all over Cochran's Varieties, Sophie Tucker heading the Palladium bill, Fred Jackson clicking with "A Pair of Trousers," Walter Hackett going even better with his show, and George Black telling the Variety Artists' Federation that 50% was the best he could give British acts on his General Theatre bills, apoplexy among at least three front trench critics was expected.

It could easily be proved that these performers were not English at all. Even Jack Buchanan in "Monte Carlo," Cyril Maude in "Grumpy," and Evelyn Laye in "One Heavenly Night," were the week's featured talkers and it could easily be said again that the producing companies were foreigners.

To clinch the success of the "Keep the Yankee Out" campaign, the Theatre Guild barges in Feb. 28, with "Strange Interlude," the cast, which reads strangely like Wiseacre Square and 46th street, consists o Mary Ellis, Donald MacDonald, Claudis Morgan, Basil Sydney and Ralph Morgan.

If that isn't enough Booth Tarkington has a new play at the Haymarket, Guy Bolton is part authoring "The Song of the Drum" and Walter Hackett has a new show coming up at the Whitehall when his "The Way to Treat a Woman," now passing its 31st week, folds.

That almost reduces England to Shaw as its only bulwark against the American invasion. And he's Irish.

But so was the Duke of Wellington.

Reading From Left to Right

B. I. P.'s parade of pics for 1931 produces one laugh and it's, of course, from the prince of p. a.'s.

In all the company's posters the left side is used for a cut of the star or stars in the picture.

This rule is absolute except in the case of "How He Lied to Her Husband."

There the photographed vedette is not Vera Lennox or Edmund Gwenn or Robert Harris, who play the leading parts.

It's Bernard Shaw, the author.

"Front Page" Pirated

They're getting fast on the pickup over here. B. I. P. is shooting "The Flying Fool," which sounds like the title of an old thriller.

They're also shooting "Front Page," if you can believe Swaff, and why should you, since he's so new to British pictures that he thinks Alfred Hitchcock's first name is "Walter"? "Front Page" is supposed to be a quota quickie about a publisher's son who rescues the heroine from ruffians.

Hooey like that being used to destroy the value of another guy's $125,000 title calls for a squawk.

Where Howard Hughes, Ben Hecht and Charlie McArthur figure in all this is for their attorneys to say.

But maybe Swaff's memory slipped. Alex Esway is shooting a newspaper meller for B. I. P. currently called "Press Gang." Maybe Swaff confused this with "Front Page." They're as much alike as applesauce and applejack.

Chiseling and Hooey Theme Of Coon-Sanders' Hot Letter

Chicago, Feb. 3.

Likely the long-awaited explosion in the song pluggers vs. band leaders fight is at hand, following the receipt by most music firms here of a letter from Joe Sanders, of the Coon-Sanders orchestra.

With the Coon-Sanders outfit recognized in the midwest as strictly on the square in its dealings with the music men, the letter carries plenty of weight. The letter is said to be an out-and-out slam by direct allusion at hooey celebrity nights, running riot around this town.

The big note in the letter is the reported statement that the Coon-Sanders band will play plug tunes for publishers on the standard payment of $25 for the special arrangement.

No Cuts Wanted

This is said to be the answer of the Coon-Sanders band to music men who have been going for celebrity nights and cut-in leaders in order to get their plugs played by other bands.

To most of the pluggers locally, it means that the time has come for the entire question to be settled by the American Society of Authors, Composers and Publishers with the likely result being the total banning of celebrity nights and cut-tins and the whole scheme of major and minor chiseling existing in the music field.

802's Relief Measures

Local 802 of New York, of the American Federation of Musicians' has sent out a notice to effect that the 5% relief fund tax is to paid only by members within the jurisdiction of this local. Members earning $50 or less a week are exempt from the tax.

Over $50 members must pay on the entire amount of their earnings.

In connection with the relief fund a questionnaire is going out to every member for information regarding help. Each member in need of funds is asked to fill out the blank. It is figured this method, more systematic, will eliminate the mobs of musicians who gather daily at headquarters looking for aid.

De S. B. & H. May Not Go to Fox for Picture

DeSylva, Brown & Henderson may not start at Fox with their next picture, having a Broadway show possibility which may intervene. The trio were slated to shift over from U.A. to Fox in April.

The Gershwins-Guy Bolton musical for Janet Gaynor starts in April or May, with the star having two more to make in the interim. George and Ira Gershwin, who return east in three weeks, may come back for certain supervisory duties. Bolton will probably stay on here as a writer.

Yale Song Writers

New Haven, Feb. 3.

Tin Pan Alley has opened a branch office in Saint Anthony frat house at Yale.

Ed Rotan, one of Yale's huskiest football warriors, has turned out a sentimental song that may bring the athlete-composer a pretty penny.

Rotan wrote a number he called "Will You Wait a Year or Two?" while home in Texas on his Xmas vacation. Returning, he had Eddie Wittstein take his band to Columbia studios to make a record for Rotan's personal use.

Columbia liked the number so well that it contracted to market it.

Kempton Dunn, Rotan's co-worker on the pigskin squad, has written "Twilight Dreams," for the reverse side.

Belasco's Ship Job

Leon Belasco orchestra will leave the Club Delmonico and start a six-month's engagement on the "Leviathan" when the liner comes out of drydock March 11.

Hill-Billy Dept.

Robbins Music has started a "home song" department to handle hill-billy numbers solely.

Six Best Sellers

According to survey, current six best sellers in sheet music are:

"When Your Hair Has Turned to Silver" (Joe Morris).

"You're Driving Me Crazy," (Donaldson).

"I'm Alone Because I Love You" (Witmarks).

"You're the One I Care For" (Santly).

"Just a Gigolo" (DeSylva).

"Little Things in Life" (Berlin).

10-Minute Band Job

American Bankers Association has engaged a 10-piece band for $150 to play for about 10 minutes at its blowout at the Commodore, Feb. 5.

Band will be required to play the "Star Spangled Banner," for which each man will receive $15.

Kern's "$500,000" Film Fees in Agent's Suit

Jerome Kern has been sued for $50,000 in the Supreme Court by Regina Mermel, who says she got him into the sound pictures. Her suit, filed on Monday (2) by O'Brien, Malevinsky & Driscoll sets up that in September, 1928, he asked her to sound out the picture people to determine the possibility of his obtaining contracts as composer.

Miss Mermel declares that she "stimulated competition and inquiry and by virtue of her work brought the defendant into contract with producers whereby he was able to get contracts of great value." She says he made a contract with Warner Brothers without her knowledge by which he got or will get $500,000. She thinks a tenth of it is the fair value of her services.

Granada's No Couvert; But Have to Eat $2.50

Chicago, Feb. 3.

Starting Feb. 8, the Casa Granada, with the Paul Whiteman band goes to a no-cover charge.

Replacing will be the minimum charge gag, with low $2.50 on weekdays and $3.50 holidays.

Regular floor show replaces the singers. Fuzzy Knight, Helen Savage, John and Mary Mason and 16 Marie Peterson girls in line.

Show produced by Bill Parent, through the Music Corporation.

Lady Lister's Bed

(Continued from page 1)

hotel, embassy, steamship or private home.

Just before the arrival of her ladyship a courier and a maid came to make all arrangements, which means the riddance of superfluous furniture, the selection of a spot for her ladyship's bed and other little details of a boudoir. Her ladyship, having arrived on the scene, everything is in readiness. She insists upon sleeping in her own four-poster.

Lady Lister Kaye, in the golden aura of her life, follows the seasons, flitting from place to place and always accompanied by her bed. In London she is a dashing figure of the smart set, leaving there when the grouse shooting begins. Paris knows here when the hectic Parisian life is at its height. New York she visits any time her fancy dictates; for she is, first, last and all the time, a New Yorker. She was Natica Ysnaga, native of New York City, and her husband's family is said to have made its fortune from listerine. The name, Lady Lister Kaye, somewhat gives that away. Of course, New Yorkers know all about that.

Newport is also a favorite rendezvous with Lady Lister Kaye. She is one of the world's greatest travellers, roaming from place to place.

On her way back from Palm Beach her ladyship and her bed will spend just enough time in New York to catch one of the swanky steamers abroad.

AFTER 12 YEARS

Jimmy O'Keefe Out, Rockwell In As Brunswick Recording Mgr.

Jimmy O'Keefe, recording manager for Brunswick in the New York office for over 12 years, was ousted Saturday (31.)

His place has been filled by Tommy Rockwell, until recently recording manager for Okeh records and also a band manager.

PARODIES WITH HIT TITLES, NEW SHEET GAG

To evade legal penalties for copyright infringements, sheet music lyric vendors on Broadway are using a new gag—parodies under pop titles. A. S. C. A. P., which started a nation-wide crusade against the bootleg lyric peddlers, is powerless to stop the new type of lyric vendors.

The new gag is to sell the sheets as "latest hits at 5c a copy." Although the titles are used, the lyrics are parodies. Above each sheet, in very small type and barely noticeable, is the line, "comic verses to the latest popular songs."

American Society is protected by law only when the original lyrics are infringed upon and has no legal redress from the unauthorized use of the titles.

Only possible way to stop the new lyric peddlers, states the American Society, is charge misrepresentation.

Hollywood, Feb. 3.

Assemblyman Milton M. Golden, the Hollywood legislator, is introducing a bill making it a state misdemeanor to peddle bootleg copies of copyrighted music. Act is aimed at the song-sheet vendors.

If the state law is passed it will more effectively curb the evil here than the usual copyright infringement proceedings under federal law.

Dane Charges Red Star Fell Down on Promises

Jac Boesens, Denmark publishers, have instituted proceedings against Fox and its Red Star Music company, for the rescission of its contract with Red Star and for the return of its initial payment of $2,000 on the contract, the action involving charges of fraud and misrepresentation.

Boesens contract with Red Star entered into July, 1930, for two years, called for Boesens to pay Red Star $8,500 for the two years period, making an initial payment of $2,000. Boesens had the rights for Norway, Sweden and Denmark.

Scandinavian publisher claims that the Fox rep with whom he made the contract showed them the Fox year book of 1930, in which it stated that Red Star was to publish the songs written by DeSylva, Brown & Henderson for "Just Imagine," which DeSylva itself published. He further, it is claimed, showed them numerous pictures in the book which Fox was to produce with songs and which, when finally produced, had no songs.

This suit of Boesens against Red Star is the fourth from a foreign publisher to be made against the Fox subsid. Abeles & Green represent all the foreign publishers suing Red Star.

WITTSTEIN'S TWO

Eddie Wittstein, the official Yale musical purveyor at New Haven, has written and recorded two numbers for Columbia for which two Yale undergraduates supplied the lyrics. Kempton Dunn, '31 Sheffield Scientific School, turned out the words for "Twilight Dreams" and Eddie Rotan, '32, wrote the lyric on "Will You Wait a Year or Two."

Wittstein supplies all the dance music for the Yale collegiates and has been playing at New Haven for many years.

M. C. in Divorce

Dallas, Feb. 3.

Vic Insirillo, Publix m.c., being sued in local court for divorce by his wife.

Charged with cruelty.

Bitner's Med Trip

Ed. Bitner, of Radio Music and Feist's, sails on a Mediterreanean cruise Feb. 15. Will be gone one month.

Speed for Publicity

When critics recently awarded Fred S. Paine, of the Detroit Symphony Orchestra, the world's speed record for his xylophone rendition of Rimsky-Korsakoff's "Flight of the Bumble Bee," during one of the Sunday night Graham-Paige broadcasts, the award drew moans from Salvy Cavicchio, xylophonist at WNAC, Boston, who wanted to get in on the publicity.

Cavicchio announced he would tear through the 964 notes in the Rimsky-Korsakoff selection, and timed by a stopwatch he went through the selection in exactly one minute. He bettered the previous mark by five seconds and is an average a little better than 16 notes a second.

Some one should hold a contest for ballad singers, patter 'n' all.

LOWRY LEAVING PITT?

Under Contract to Skouras—Think Joyce May Replace at Stanley

Pittsburgh, Feb. 3.

Ed Lowry, m.c. and generally credited here with pulling the Stanley, WB deluxer, out of the red, will probably leave this site as a result of the Skouras boys resigning from Warner's. Lowry is under contract to the Skouras clan.

Some talk that when Lowry leaves Teddy Joyce, now at the Mastbaum, Philadelphia, will be brought to the local Stanley. Joyce is popular here, having served as m.c. at the Penn (Loew) for more than a year.

M. C. A. May Spread

Chicago, Feb. 3.

Music Corporation of America is debating whether to take a ten-year lease on a five-story building on Wacker drive to be occupied solely by itself. Alternative is another year in its present quarters.

Meanwhile J. C. Stein, the head man, has stepped into the big league on life insurance with a total insurance value on his life of $1,000,000.

Fair Exchange?

Eddie Wolpin, with the professional department of Davis, Coots & Engel, moves over to Robbins Monday (9) as radio man.

A few months ago Davis took Frankie Kelton from Robbins as professional manager.

HERE AND THERE

Jerry Friedman's band goes into the Hotel Ambassador tomorrow (Thursday) for the dinner hour.

Clyde McCoy orchestra, current at the Morrison Hotel's Terrace Garden, Chicago, has been signed for a series of records for Columbia.

Composer and conductor, **Oscar Frateras,** known through his waltz "Mondschein auf der Alster" ("Moonshine on the Alster") and many other compositions, died in Hamburg.

Abe Olman has appointed Jack Manion, formerly of Remick's, his New England rep with headquarters at Boston.

Chick Wilson, formerly with Robbins, will be manager of southwest for Red Star, at St. Louis.

Chevalier Will Use Par's Songs Exclusively on Air; Short, They'll Write 'Em

During his 26 broadcasts on the Chase & Sanborn hour, which commence over NBC Feb. 8, Maurice Chevalier will use only those songs published by Famous Music, Par's subsid. Request was reported to have come from Jesse Lasky's office.

Chevalier will during 26 appearances probably use between 75 and 100 songs. Famous states that if it should run out of material to feed the Frenchman, it will write special songs just for him.

COMPOSERS, RADIO MEN CLASH ON VESTAL BILL

Washington, Feb. 3.

Gene Buck, president of the American Society of Composers, Authors & Publishers, appeared before the Senate Committee on Patents last week and pleaded for automatic copyright as provided in the Vestal Bill (H. R. 12549).

Radio broadcasters live off of composers, was the declaration of Buck, who branded the suggested amendments of the broadcasters as "an attempt to legalize piracy." He accused them, virtually, of trying to rewrite the Vestal Bill, "a bill designed to protect the creator of material."

It was declared at the hearing that a minimum of 70% of all radio programs consists of music. There has been much friction between the broadcasters and the members of the American Society of Composers, Authors & Publishers, and Gene Buck, the president, took exception to the term "copyright racketeers," which was hurled at members of his organization in earlier testimony.

Robbins Interested in New Coast Publishers

Hollywood, Feb. 3.

Jack Robbins, en route here from New York, may work out a subsidiary arrangement with the new Arthur Freed-Richard J. Powers music publishing proposition.

Freed bought in with Powers, who was already publishing on his own and had "I Surrender," a local hit. Both, on amalgamating, bought out George Waggner, another local indie pub who has a hit of his own, "It Must Be True."

Freed continues at Metro as a staff scenario writer in addition to his side music venture.

Berlin's Toledo Suits

Toledo, Feb. 3.

Irving Berlin is suing twice here for alleged infringement on copyrights.

St. Clair skating rink is defendant in a suit for using Berlin's song, "Marie." Mazie and Margie Kinder, hostesses at the Cotton Club, niter, are also being sued for using "Three Little Words" without permission.

Each suit is for $250.

M. P.'S HOUSE ORGAN

A trade magazine will be published by the M. P. P. A. in a few weeks, edited by Robert Bruce, who is handling the department for the promotion of sheet music for the association. It is the M. P. P. A.'s intention to publish once monthly. First issue will be 10 pages, circulated on a free list to publishers and jobbers.

"Publishers' Monthly," title.

Inside Stuff—Music

Air Plugs Still a Problem

Publishers state they can't find a happy-medium for plugging songs over the radio. Many are considering various ways and means of limiting plugs to prevent premature killing.

Limiting plugs to a certain number each week, declare publishers, is impossible. Once a song becomes catchy it is played countless times during a week. Three weeks later the song is probably nearly washed up.

The song lives about as long as it remains a radio fav and dies when radio kicks it aside. This short life of pops has the publishers worried, but they can do nothing since radio is as beneficial as detrimental.

Australia Sheet Sales Dive

According to reports which American publishers are receiving from Australia, sheet music sales have fallen off there to an alarming degree. Condition is evidently even worse than it is here with no reason given for the sudden slump other than general conditions.

Sheet music in Australia sells for the equivalent of 13c and 25c. here. In England it is sold for a high as 50c, yet sheet music in England is reported doing all right on sales.

10 Plugs Per Song, Cheap Talent, Cinch Combo for Coast Stations

Hollywood, Feb. 3.

Every one of the west coast stations is a money-maker. The free 'n' easy manner all have of promiscuous plugging of bulk commercial accounts at pop prices finds all of them booked up heavily on "time."

It's no novelty to hear an announcement that "through the courtesy of the Blank Beauty Shop at such-and-such address, the Novelty Jewelry Co. at such-and-such address, the Doakes Finance Co. (which lend you money on your car at the lowest rates in California) and the Drive-In Open-Air Market we will now play 'Ten Cents Dance' as rendered by the Jazz Beaus from the Mooch-and-Crawl Ballroom, where refined dancing may be enjoyed by all at the low rate of 35 cents a couple admission with ladies free on matinees. Don't forget folks that after this number we will give you the correct Western Union Pacific Coast time through the courtesy of the Hooey Watch Co., makers of fine timepieces, on sale at the Blotz Jewelry Co. which offers you a rare bargain this week of," etc.

In this wise, a string of commercials are tied in with the playing of one phonograph record.

This type of ad plugging has proven its definite returns. The native Kansas and Iowans go big for that sort of thing, and the pro rate on the announcement (four to 10 times a day, according to contract) is comparatively cheap. There's no cost for talent, as the "entertainment" is the "electrical transcription" (ritz for disk) with the station cashing in on the announcement spiels.

$300 an Hour

This territory, with about a dozen broadcasting spots, turned in a profitable year for 1930, although plenty of them sang the blues. Such major stations as KFI, KFWB,KHJ, KNX and others receive anywhere from $50 to $300 an hour from advertisers, while the smaller stations rake off proportionate fees.

At any rate the broadcasting trade is a highly profitable one, considering the cheapness of talent. Some of the commercial stations have gone over so big as to outgrow its own business. As an example, Don Lee, owner of KHJ, is no longer identified as an auto man. His radio business is now even encroaching on his original business.

Another outstanding feature of coast radio is the lack of west to east hookups. Only one, KHJ, through its tie-up with CBS, has a national line going east for a half hour every week. That's the John Medbury broadcast. Others are unwilling to go for the big sized nut a west-east hookup would stand. Average cost would be around $1,600, taking in the telephone company's reversal charges.

Coast radio operators figure the west to east network not worth it considering the scarcity of stations all through the western part of the country. From L. A. eastward there is very little if any radio activity between this point and Salt Lake and another barren stretch from there to Denver and from Denver to Kansas City.

R. L. Atlass Sells WBBM Interest to Columbia

Chicago, Feb. 3.

Ralph L. Atlass, one of Chicago's pioneer broadcasters and carrying the titles of vice-president and general manager of station WBBM since its organization, has sold his interest to the Columbia chain and retired from the local field. His brother, Leslie retains his connection with CBS.

Former WBBM general manager will continue broadcasting operations via WLAP, Louisville, personally controlled by him.

Chain Doubling

Frank Crumit and Julian Sanderson, sustaining artists on Blackstone's bi-weekly NBC broadcasts, start a new series of early morning commercial programs with CBS Feb. 6.

Ed Mar, legit and radio actor, has gone with the Alf T. Wilton agency as radio booker.

MONTHLY R-K-O B'CASTS FROM SHIPS WITH EATS

R-K-O plans to broadcast once monthly from the salons of ocean liners before invited audiences. R-K-O inaugrated this idea some time ago when conducting its weekly Friday broadcast from the "Leviathan" instead of from the studios of WEAF. Shortly after another broadcast was staged on the same ship.

It was found from the fan mail received that these programs caused comment. R-K-O receives use of the ship salons gratis, plus dinners for an invited bunch of about 200 for each broadcast.

At present R-K-O has on hand requests from a number of operators of ocean liners to use one of their liners for the broadcasts, figuring radio publicity available to the ship.

Last week's R-K-O ship broadcast (30) was from the Cossulich liner "Conte Grande."

MAG CHISELERS AIR PESTS NOW

Radio stations are experiencing the same siege from the writing faction as that which the moving picture studios have had to go up against for years. Ether mag editors and writers are becoming bolder in their demands to be given a personal trial before the mike and using their publication positions as the wedge. Both NBC and CBS are suffering from the epidemic.

The two broadcasting chains have already become exasperated with the pests, but probably haven't thought of asking the picture men how they handle a situation with which the film boys have long been familiar. There may be no permanent cure, but the cinema publicity departments have toned down the condition considerably.

Serious consideration is not being given the penmanship faction, but the practice has become increasingly annoying unto the point where the radio networks are now threatening to expose the digging editors and writers to their publishers.

Minn. Bank Exec's Air Plugs for Amusements To Lure Farmers' Jack

Minneapolis, Feb. 3.

As a regular weekly feature over KSTP, Twin City radio station, John Burgiss, vice-president of the Minneapolis Civic & Commerce association, the town's biggest business men's organization, chairman of its convention committee and vice-president of the largest bank here, is doing a radio review of "What's Doing in Minneapolis Next Week."

It is believed to be the only broadcast of its kind being given in the country. Burgess tells the public all about theatrical and other attractions on view locally the ensuing seven days. Every theatre gets its share of free publicity. Burgess receives no compensation and the station doesn't charge for the time.

Idea back of the broadcast is to lure as many transients as possible from surrounding territory to Minneapolis to take in the shows and spend their dough here.

POPULARITY IN REVERSE

Hollywood, Feb. 3.

Radio stations here are computing fan popularity on an inverse ratio.

Puff letters don't count. It's the lack of panning letters which determines the true norm of popularity now.

While the other fans are inclined to mushy letter-writing, they're just as prone to sit down and write a panning blurb when displeased. Minimum of panning letters now tell how the artists rate with the masses.

New Song

Los Angeles, Feb. 3.

"Night of Romance," plugged over the air for past two years by Earl Burnett's orchestra, will be published by Famous Music Co.

Number was sent from Germany to Burtnett, who tagged it "Blue Moon." Sam Coslow added the lyrics.

DISC MAKERS GO SAPPO FOR W. C. LAYOFFS

Hollywood, Feb. 3.

Electrical transcription business is getting a play here from the layoffs with ideas. Every actor on the look for a job has an idea for canned radio programs. They all try to promote the makers of disc air programs for free recordings and quite a few make the grade.

Recorders here are holding the bag for plenty due to fast talking performers who waste plenty of the recorders time and was getting a line of chatter or a few songs on the platters on the sales talk that they will both get rich when the radio stations hear the results.

Actors all have supposed tie-ups with anything from cemeteries to creameries. It all sounds good to the recorders who as a rule are trusting souls. But that won't last long.

One lay-off approached a transcription company with an idea for a mausoleum program. His idea consisted of one song, some bum gags and for the big finish, a tap dance. The recorder no could use, but wasted half a day listening to it.

Best idea offered to a canning company by an actor was a suggestion that they make a record of his cow imitations. Actor had formerly done imitations in vaude. Recorder turned it down and the actor came back with his saw imitation, including the knot bit, as a sure fire sale to some dumber company.

Inaccurate Biographies

(Continued from page 25)

ing it, including hitting himself on the head with a mallet. His squeal of pain after each sock was convincingly sincere, but when he just pretended to hit himself the squeal was similar to that of a girl discovering that her dress has been lifted by the wind to reveal the best pair of legs in town.

In desperation Tibbett sought counsel from his grandpappy. "Grandpappy," he said, reflectively, "I'm not speaking of anybody in particular, but suppose there's a boy named Laurence who can't convince people and hogs that what he says is true, especially hogs. I mean, suppose there is a boy like that, and his voice don't—

"Doesn't," interrupted Grandpappy, surveying his beard as though he believed somebody was sleeping on it.

"——and his voice doesn't sound like what he's saying is true, especially hogs," concluded Laurence.

"Especially hogs," confirmed Grandpappy.

"Hogs, yes," said Lawrence.

Smart Hogs

"Hogs are funny things," mused Grandpappy. "They know a man better than he knows himself. Sometimes I think they're a lot like ducks. Then when I look at a duck with its feathers and web feet I realize I've erred."

"I mean," said Laurence, "supposing there's a boy—"

"Tsh," admonished Grandpappy. "I'm getting to you. What you need is experience with women. . . ." He sighed and folded his beard triangularly. "You need disappointments, heartaches—the sort that only women can cause. Then when you call a hog he'll believe you."

"Do you mean——?" gasped Laurence.

"Yes," said Grandpappy, "I mean ——"

So Laurence went out and———. Then moved to Los Angeles. In Manual high school he shifted from hog-calling to opera singing without losing a note. Later Sid Grauman engaged him for presentations. Thoroughly ambitious, Laurence moved to New York and crashed the Metropolitan opera. He became the most celebrated baritone in America.

Old Man Curious

Grandpappy Tibbett paid him a visit in New York and looked the young man over approvingly.

"Did you——?" he asked.

" I ——," said Laurence.

"Let's hear a hog-call now," said Grandpappy. Tibbett let loose.

"Great," said Grandpappy. Six weeks later four emaciated but determined hogs staggered into New York and caused a traffic jam in Times Square. They found Laurence at his hotel and refused to return to Bakersfield until he had fed them and scratched their backs. That's what his voice had promised.

Came sound pictures. Laurence was lured from the Metropolitan to Hollywood. He appeared in the "Rogue Song," made by Metro-Goldwyn-Mayer. But the public at large didn't realize the unforeseen difficulties arising during the picture's making. Every time Laurence opened his mouth a stream of hogs flooded Culver City and battered down the studio gates. During filming of the whipping post scene alone Metro had to feed 3,613 hogs and two auks, the latter drawn to Culver City on false premises.

A lull in the production of musicals sent thousands of songwriters and tenors back to New York but Tibbett stayed on. He's still starring in musicals for Metro.

"We more than make up for his salary," explained one studio executive tersely, "in the amount of free bacon which wanders into the studio for our commissary."

Sermons, Farm Info and News Preferred on Air By Uneducated, in Test

Washington, Feb. 3.

Ray Lyman Wilbur, Secretary of the Interior, is in receipt of an interesting report which shows the reaction of illiterate people listening to radio—what they like and what they do not like in various programs. This information is gleaned from a survey made by H. Robinson Shiperd, President of Lincoln Memorial University at Harrowgate, Tennessee. The Radio Corporation of America donated a 100 sets, placed in carefully selected areas.

Sermons rank first with adults who can not read or write. The National Farm and Home Hour, which is broadcast out of Washington under government supervision, won second place. News flashes rated third, and business talks got fourth consideration.

The report is the first to reach the government. There will be reports from different sections of the country later. Twenty-five sets were placed at the disposal of the University, which distributed them in this way; one set in a country store, another in a village restaurant, two in high schools, two in rural elementary schools and 19 in private homes.

VICTOR'S MOVE AGAINST DISC BROADCASTING

Hollywood, Feb. 3.

West Coast hears that Victor is preparing a Federal test case against the radio interests on the broadcasting of phonograph records, stating that they were forced to take this action to protect the Victor dealers. Latter, along with all other disk merchandisers, have been squawking on sales for many months. All blame the radio broadcasts of phonograph records.

Other companies will probably fall in line with Victor's test case, with Federal injunctions against radio stations sought.

Oddly enough, Victor is now a subsidiary of RCA, tied in with the National Broadcasting Co.

WHITEMAN AS NBC OFFICIAL

Chicago, Feb. 3.

As part of his deal with the National Broadcasting Company, Paul Whiteman is to have a fancy office and an equally fancy title at NBC headquarters in the Merchandise Mart here. Musical supervision will be delegated to Whiteman, but how or to what extent he will operate as an NBC official is not revealed. He will assume his new dignity about March 1.

NBC will lean heavily upon Whiteman's name and prestige in its Midwestern expansion campaign. Meanwhile Whiteman has been sold as a commercial to the paint syndicate, and a couple of other accounts are pending.

Whiteman will continue at the Granada Cafe until around May. With the NBC contract running for at least a year with options, it is likely that Whiteman will be a resident of Chicago from now on.

Understood that Whiteman's deal with NBC is a straight 10% commission arrangement with the NBC Artists' Bureau. Other considerations to be figured for Whiteman's services as a musical supervisor.

DAYLIGHT IS NO LONGER RADIO STEPCHILD

Chicago, Feb. 3.

In spite of the fact that some of the leading radio advertisers have dropped off the air lanes, radio officials are convinced that radio advertising has not reached its peak. At N. B. C. studios in Chicago they prove the statement by the fact that the local sales quota has jumped from $3,500,000 in 1930 to $5,000,000 for 1931.

This increase in commercial programs locally in indicative of the general boost of business throughout the radio field.

While the possibilities for increase in the evening hours are extremely limited, radio is looking for more dough in the climbing demand for daylight hours, and the widening of the coverage by the inclusion of more stations in the network.

Daylight hours, once the headache of air advertising, is being recognized by commercial accounts as better suited than night programs for the exploitation of certain products, such as those for the home and housewife.

Most advertisers of such products are planning a campaign of night and daylight hours, with several day programs directed to the housewives in particular, and one evening program weekly for general institutional good will.

TWO INDIES IN DOUBT

Dallas, Feb. 3.

Two Texas broadcasters are due to be off the air after Jan. 31, unless the Federal radio commish overlook delinquency of applications for renewal.

Stations are WACO, Waco, and WRAG, Amarillo, both private-owned. Commish set the deadline for Jan. 31.

VON ZELL'S SLOW INJURY

Harry Von Zell was knocked down by a taxi on Fifth avenue last week, but picked himself up and continued to work.

Two days later a doctor found that both of his legs had been fractured.

Downey for Year

CBS has given Martin Downey a year's contract to broadcast over its network.

Downey now has the 7 p. m. time, in opposition to Amo 'n' Andy on NBC.

BURR McINTOSH
"Cheerful Philosopher"
KFWB, Hollywood

This former stage name has almost deserted the boards in favor of radio. His non commercial Sunday hour has developed into a money-maker for him. Confining his talks to sunshine broadcasts, McIntosh has become a favorite with the older, especially the confined, listeners. McIntosh was in the hospital for two months last year and his broadcasts from the hospital cot made his following all the stronger.

He has a trick of bringing in his personal experiences with James Whitcomb Riley, Edgar Guest, Bill Nye and other writers of that type and does it in a joshing manner. Most of his talk is confined to reading poems, at which he is no slouch.

While the broadcast is non-comm. it has brought McIntosh in contact with service clubs and similar organizations who get him for personal appearances at so much per.

McIntosh's hour is the best of its type on the Coast. *Call.*

TOM BRENNEMAN
"Tom and Wash"
KFWB, Hollywood

Tom Brenneman's "Tom and Wash" is a local Amos 'n' Andy, with Brenneman doubling in both parts. He's been on about every local station and amounts to a local favorite. His KFWB programs are non-commercial.

Brenneman writes all his own continuity and manages to keep it on a level with his fans. Several others have tried the one-man duo idea but they went haywire on the voice interchange. So far Brenneman hasn't tripped.

Outside of his "Tom and Wash" broadcast he's an all round studio man. *Call.*

CLICKETY-CLACK
Juvenile Serial
KFI, Los Angeles

Started several years ago this fantastic, extemporaneous serial has built to a tremendous kid appeal. Going on the air every day for a half hour at five p. m. the Peter Pannish story, as told by Baron Keyes (Alger Saulais) is as popular with mothers as it is with the youngsters, for it's used in thousands of homes here to guarantee good conduct from the offspring. If Jimmy is naughty he won't be permitted to listen in.

It's an Amos 'n' Andy continuity brought down to kid understanding. Saulais tells the adventures of Clickety Clack, a wooden man, the happy duck and several other fairyland characters which he is supposed to have with him as he spins the yarn. Realism is pumped in with sundry sound effects.

Recently the half hour has been sponsored by the Union Oil Co., but seeing no oil sold to the children, company dropped out. Feeling the novelty is a heavy pull, the station is keeping it on non-commercially. More letters on this program than any other by the station, and it's not uncommon for kids to send presents to the various characters.

Added appeal is recognizing the birthdays of kid listeners by having Clickety Clack ring bells in honor of birthdays.

Saulais makes no preparation for his yarn, which is purely extemporaneous. He refuses to work if anyone but the monitor sees him, and kicked plenty when the monitor met his stuff with a dead pan. To keep him soothed the monitor now has to "take it big."

ENNA JETTICK SONGBIRD
Songs
Commercial
WEAF, New York

Announced by Alwyn Bach, this 15-minute weekly shoe program was evidently designed for nice old ladies, lulling them to sleep with old time ballads sung in a late '90s style accompanied by a harp and flute.

Only one pop attempted, and that with whiskers, "Pack Up Your Troubles in Your Old Kit Bag."

A funereal program all through with brevity its redeeming feature.

MURPHY'S MINSTRELS
Farmers' Feature
Commercial
WLS, Chicago

Jim Murphy is the head man of Murphy's Minstrels, but not a showman. His ambition is to sell Murphy's Mineral Mixer Feed to the livestock and poultry nursers. He has his Saturday night minstrels over WLS, "the prairie farmer station," for the purpose of musically reminding the tillers of the soil and dairy farmers of the miraculous mineral mixer.

Murphy's Minstrels bellow. Announcements are shouted as if the radio sets on farms are a little weak on batteries and lung power in the m. c. is a needed abettor.

Each number is first roaringly announced and similarly rendered. Selections are of the vintage of two decades ago on the possibly valid theory that popular tunes take quite awhile to percolate into the kerosene lamp districts and it's better to have numbers there's no doubt about. *Land.*

LUCKY STRIKE ORCHESTRA
B. A. Rolfe
Commercial
WEAF, New York

B. A. Rolfe's radio programs have of late been the object of much discussion along the alley. Reports current are that the advertisers are interfering with Rolfe and won't let him play what he wants. From the manner in which Rolfe is lately arranging the programs, it appears as though something is radically wrong—that there is interference somewhere.

Rolfe has no change of tempo. His program is practically all paced along one line, that of hurriedness, swiftness, giving an unfavorable impression.

It is this sameness of pace and constant swiftness with all numbers, even those which are naturally adapted to a slower time, that is arousing so much comment.

A check on the numbers played disclosed that out of the 21 Thursday (29) all were of the same hurried tempo but three. Of the latter two were tangoes. Other was "Birth of Passion" and was a welcome relief.

These programs are in no position to hold any dial twirler to the WEAF frequency for any length of time. After 15 or 20 minutes of this type of music it lags.

It is said the cig company does not care to have the fans catch the full hour. What they want is to get them on the fly. Lucky gets its plug in anyway by announcing the orchestra as the Lucky Strike orchestra, crediting Rolfe for leadership only at the beginning and intermittently thereafter.

ARTHUR W. PILLSBURY
Travel Lecturer
Executives' Club
WGN, Chicago

Arthur W. Pillsbury of Berkeley, California, playing a repeat at the Chicago Executives' Club, a business man's luncheon group, brought along a flock of films which were exhibited while the radio broadcast his comment. It's the sort of thing on first announcement most radios would tune out. Yet interesting.

Pillsbury is no mere getter-on-a-boat. He doesn't simply go places. When he gets there he does things, as, for instance, in the South Seas taking several marine cameras underseas while dressed in a diver's outfit. Pillsbury's familiarity with the mechanics of photography is highly technical and intimate.

Among his reels is one dealing with the fire-walkers of the South Seas. At the present time Bill Jacobs, the Chicago agent, is now in the Society Islands hobnobbing with Zane Gray while trying to get these fire-walkers as a theatrical attraction for the United States.

Any spieler who can describe an invisible series of pictures to an unseen audience via radio and make it graphic and absorbing is certainly charmed with the gift of gab. Pillsbury is like that. *Land.*

EDNA WALLACE HOPPER
Beauty Spiel
Commercial
WGN, Chicago

Packing more words into her quarter of an hour than most speakers get into twice or thrice the time, Edna Wallace Hopper is a veritable female Floyd Gibbons. She goes right to the point, gets there by the shortest route, drives it home with a few well chosen sledgehammer blows and then passes airily onto the next. She is a saleswoman who appropriates to herself all the tricks of high pressure, and adds some of her own.

She does not waste time being funny but gets in a few nifties as she races by. She has intelligent reasons and plausible explanations for the fancy juices and flossy salves she is ballyhooing and she throws in some homiletics on woman's duty in life, which is, primarily, to keep that schoolgirl complexion and figure without which the boy friend's ardor inevitably cools.

Spiels originate in the Amsterdam theatre studio of NBC in New York but are promulgated to American femininity over an afternoon network whose Chicago outlet is WGN. *Land.*

CRIME PREVENTION PROGRAM
Dramatic Sketch
Sustaining
WEAF, New York

Capped with a 10-minute talk by George Worthington, counsel for the New York Committee of 14, an organization for crime suppression at its source, and a short statement by Arthur Reeves, creator of "Craig Kennedy," the super detective of fiction, this half-hour intense dramatic sketch held interest throughout.

Played by William Shelley, T. Daniel Frawley and a small company, and interspersed with "sneaky" music of the type that used to dot the old time "mellers," the playlet, having the theme of two minors trying to blame their guardian for withholding millions left them by their late father, develops rapidly with a surprise finish fathomed by "Thurlaw Wade," who represents on these weekly broadcasts to air listeners, what Sherlock Holmes does in fiction.

A worthwhile half hour.

BERT LOWN'S ORCHESTRA
Dance Music
WABC, New York

Anyone lounging around the house as Saturday became Sunday could have touched a button and nailed Bert Lown at midnight. Those who did heard something. Lown, broadcasting from the Biltmore hotel supper room, spent a half hour digging up a retinue of "blues" and giving them his own interpretation. If there's been a better dance music program than this one around New York lately, some station has successfully kept it in hiding.

And Lown's in a tough spot. On his own station he's got to follow Freddie Rich, playing for commercial hour, Jack Denny (remoting from Montreal), and Guy Lombardo in that order. Lown's must hold something in trailing that lineup, which, at least, was the running order Saturday night (31). It is no hardship to listen to this instrumental combination.

Lown stands out on his orchestrations and a piano player who possesses 10 heated digits with which he scorches a keyboard. No name mention for the pianist who invariably is tossed a chorus upon which to specialize. Making those arrangements stand in relief seems to be a brass section, led by a trombonist who also knows what it's all about. Donating their 30 minutes to "blues," the boys went after it in no uncertain manner. As long as the program called for torrid conceptions the band did about everything but make smoke come out of the loud peaker.

From "St. Louis" to novelty blues numbers in the lineup with Lown at his best with the better melodies of the type because of being able to take advantage of the harmony there. The novelty items, calling for high speed, intricate and expert technique, invariably seem to please the executioners more than the audience. That generally goes for all bands. It's evidently proof of musicianship to those actively involved, and perhaps included in case a rival band happens to be listening in. But to the lay ear it's pretty wild music, neither meaning or getting anywhere. Bands like this one, which are capable of probing forth further values from old tunes, don't need the novelty interludes to convince listeners or dancers as to their skill.

Lown isn't new around New York. And there's that Chicago flair to his music. And that town is still America's greatest spawning ground for dance bands. Most instrumental outfits retain or copy that Chicago penchant for heating up a tune because most of the Windy City dancing population does its hoofing in dancehalls, and that's the sheet and disc buying public when they've got any coin. Which means that 80% of all dancers still like their music hot.

Those with feet which won't behave should get an earful of Lown when he wants to make the thermometer go up. *Sid.*

RUDY VALLEE
Orchestra, Songs
Commercial
WEAF, New York

Vallee is doing right well by his ether fans. Giving them plenty of divertissement in orchestral and vocal numbers.

He seems anxious to use anything which he believes will help. For instance, Thursday (29) Vallee used the Italian "O Sole Mia," and though he didn't sound exactly wop-pish, it was pleasantly delivered.

Rest of the numbers were nicely spotted for an oke mixture. As usual, Vallee included some songs which he announced were brand new, saying he has a personal interest in them. One corking bit included was an imitash of Chevalier.

Marion Harris was the guest artist. A smart warbler with a delivery. Used mostly pop numbers with a comedy tune or two included and a hot rendition of "Walkin' My Baby Back Home."

Vallee's broadcast was from the Times Square Roof, atop the New Amsterdam, before an invited audience.

MAXWELL HOUSE COFFEE
Orchestra, Songs
Commercial
WJZ, New York

One of the outstanding musical programs on the air. The past Thursday (29) broadcast was a fine example of this. It was a Sigmund Romberg program, composed solely of some of the Romberg compositions. Proved 30 minutes of the most enjoyable air entertainment.

Orchestra is led by Don Voorhees. Until recently Willard Robison, also a singer, was the leader. Orchestra is among the best ensembles, giving worthy arrangements to such Romberg tunes as "Song of Love," "Desert Song" and "Softly as in a Morning Sunrise."

The last number was greatly aided by the vocal ensemble. Frank Parker, tenor, is the only solo vocalist, and can sing. Other solo artist is Lou Raderman, concert violinist, featured in the "Serenade" number.

R-K-O HOUR
Commercial
WEAF, New York

R-K-O tossed a dud in this one as two of its featured guest stars do not register in an air way, and the rest of the idea wallowed.

Evident intent was to give the air folks an idea of the development of vaude from 1883 to 1931, and show how R-K-O had dug its way upward. The angle must have been confusing to the listeners as mention was made quickly of B. F. Keith and followed with the second anniversary reminder of R-K-O. The affair developed into a series of songs played by the R-K-O-lians under Milton Schwartzwald which were representative of the various periods.

They played a selection from "The Mikado" because as the announcer, William Hanley, said, back in 1883 B. F. Keith started his first theatre up in Boston with a "tab" version of the Gilbert and Sullivan opus. They went down the line of years, as vaude developed, and gave orchestral impressions of Bayes and Norworth, George Cohan, Sophie Tucker and others.

Bill Robinson tapped for the George Primrose mention. All lost. If you can't see Bill it's no contest. Likewise with Miss Helen Morgan, who was saved for the finale, representing modern 1931 vaude.

Alice Gentle, announced as the greatest "Carmen" since Calve, did the "Habanera" from that opera, as well as the Lillian Russell period song, "Come Down, My Evening Star."

A long verbal plug for the Radio picture "Cimarron" closed this uninteresting weekly half hour broadcast of a corporation that has the talent of the world at its finger tips.

BLACKSTONE
Strings, Songs, Talk
Commercial
WJZ, New York

This program inaugurated a new series of Thursday night broadcasts for Blackstone, cigar manufacturers. It will place that commercial on the air twice weekly. Using the same artists for both programs, Frank Crumit and Julia Sanderson.

What promotes this program and puts it over so nicely is the smooth continuity, something the majority lack. Here there are no sudden jumps and swerves from one mood to another, but everything builds up a smooth entrance for the numbers which follow. Others might note how the plug is deftly handled, not forced or abrupt.

Besides Crumit and Miss Sanderson there are two characters called Captain Blackstone and Don Rodgrigo. They are the program, except for the string ensemble. They chat in a natural fashion, gag a bit and cue the song bits which Crumit and Miss Sanderson handle in such pleasant fashion. Both have a large repertoire of character numbers.

String ensemble accompanies the vocal bits and doubles as atmosphere for the patter.

Smart ad program.

WILL WING
"Movie Forum"
KFI, Los Angeles

A combination of the picture fan club gag and an air newspaper chatter column. Wing has been a staff attraction for this station for six months. Chatter running 15 minutes. He's supposed to give the lowdown on the stars but it's patently culled from the studio publicity offices. Fans eat it up, judging from the letters. One letter enrolls the writer in the forum.

Autographed pictures of film people go to those picking up the program from the furthest distance and occasionally Wing announces a "free trip" through one of the studios to forum members. Universal let Wing and his listeners into the studio twice during the last three months.

Judged by the mail response Wing sessions are good for the station.

MACK and AL
Commercial
Transcription
KWY, Chicago

What value a phonograph record of this calibre and quality can have for an advertiser is a question that could start heated arguments. Mack and Al are a pair of crooners sticking a gag or two here and there. Good crooners, or good enough. And probably the electric transcription, as its advocates contend, is always superior to the small town small station average.

Mack and Al represent the Mackaleen Oil Co. of Detroit. Presumably their function, as the objective of the company, is to make the public Mackaleen-conscious. On the well-known proverb that much of the nation's annual advertising bill is carelessly expended, Mack and Al on a phonograph record and moved, as in this case, from their regular weekly time date to a 15-minute hole four days later might arouse doubts.

But quite apart from the sponsorship, there can be no two ways of thinking of its effect on a prominent station like the "Herald-Examiner's" KYW. *Land.*

BLACKSTONE QUINTET
String Music
Hotel Blackstone
WGN, Chicago

In the knowledge that WGN and the Blackstone hotel were on the air Saturday afternoon a raising of the eyebrows was quite insufficient as indicative of the amazement at such discordant and sour scraping of violins.

It was not bad; it was unbelievable. They sounded as if they had never played together before, as if each musician was indifferent to the others or possibly that all had lost the place, didn't read very well, or just didn't play very well.

Whatever the explanation, it wasn't doing the Blackstone any good. And it wasn't just one number. A whole succession of numbers was endured to see if it didn't get better. *Land.*

Slim Pay Offs Drive Coast's Radio Acts Into Other Fields

Los Angeles, Feb. 3.

Los Angeles is still one of the toughest spots for radio talent. Pickings here are so slim that most of the recognized air talent is dropping out and getting into other lines.

On spot booking KNX and KFWB pay top dough, which is $20 for an entertainer. KFI and KECA, both NBC outlets, have a waiting list of gratis talent which works plenty when the national programs aren't on.

KHJ, with a CBS hookup, carries a stock company of some 60 artists, 32 of them musicians. Station has a minimum charge of $400 per hour and $250 per half hour for talent, and it collects whether the stock artists are used or not.

KTM, KMTR, KMPC each have a small orchestra or singing organization, such as the "Hill Billies" at KMPC, but there the talent ends with the exception of a couple of announcers that double is entertaining.

Most of the smaller stations depend on records to fill in the bulk of the programs. Where the advertiser demands life at the mike, singers, gaggers and banjo players can be had by the dozen for $3 per half-hour.

Local mercantile establishments and other large concerns regularly broadcasting advertising programs are getting away from the pay talent by organizing orchestras and choruses within the company. Soloists and quartettes are a cinch to find in a large establishment.

These programs may not be good but they're cheap.

NBC BUYS WENR

May Combine With WLS, Merging Wave Length

Chicago, Feb. 3.

Station WENR, operated by the Great States Broadcasting Company, a Samuel Insull subsidiary, has been taken over by NBC, increasing that system's Chicago outlets to four.

Negotiations are under way to acquire WLS, the "Prairie Farmer" broadcast, with a view of merging its wave length with that of WENR and thus getting full Chicago time. The current operated NBC stations locally are WGN, KWY and WIBO.

Old Army Game

Will Morrisey will next bob up as a nite club operator if present negotiations with Walter Reade for the cellar of the Mayfair theatre building are consummated.

Morrisey is associated in the nite club idea with Tom Fowler, scenic artist, and plans to call his place "The Dug-Out." Spot will be rigged up like a front line trench, which will make it necessary for the customers to stand up and gaze over the top for a load of the floor show.

RICHY'S AIR JOB

Richy Craig, Jr., will do his monolog on the Blue Ribbon Malt Extract Company's program over the CBS chain once weekly.

Program is a new commercial.

PIANTADOSI FOLLOWS WHITE

Arthur Piantadosi has been elevated to the post of general manager for Robbins Music, vacated last week when Elmore White switched to DeSylva, Brown & Henderson.

3 1/2 Mins. Per Hour for 'Plug' May Become Rigid NBC Clause

Chicago, Feb. 3.

With NBC attempting to gain more control of the material going over the air, it is understood that they will shortly include in their contracts with advertisers, the maximum amount of minutes per hour that may be spent in commercial propaganda.

Up to the present, NBC has merely advised its advertisers that too much commercial talk is injurious to both radio and the advertiser, but many advertisers have not taken heed and are commencing to spend more and more time in glowing praise of their product. Reported that NBC will place a maximum time of three and one-half minutes per hour to be spent on commercial plugging.

Besides the commercial censorship, National Broadcasting remains the strictest studio as to general programs and subjects.

Taboos

Rather than take chances, anything remotely objectionable to the family group is forbidden air space. NBC facilities are denied to advertisers of laxatives, with even Pluto water given the go-by; patent medicines and even malt and near beer are nixed. But the rival chain, Columbia, accepts many accounts turned down by NBC, such as Anheuser-Busch, the near-beer and malt concern. Independent stations, of course, are wide open, with almost no account refused.

NBC also has the lid down on what is called "direct selling," which prohibits advertisers from mentioning the prices of their product. It's the theory of NBC that radio is not a direct selling medium, but serves rather for institutional exploitation and the general means of tying-up all the other avenues of advertising into a central theme.

Judgment for Broadcaster Vs. Ad Agency Reversed

Because the Peoples Broadcasting Corporation had no authority to use Station WPCH, and the George Batten Co., advertising, had no contract with the New York National and American League baseball teams to broadcast the home games during the 1927 season, the Appellate Division has reversed a judgment of $9,025 for the broadcasting company against the advertising firm.

Judgment was obtained on the ground that the defendant contracted to furnish the air facilities for $15,300 and a commission, in addition to which the plaintiff was to pay $400 a month for the wire service to the Polo Grounds and Yankee Stadium. The plaintiff secured the Moto-Meter Co. to sponsor the program for $16,500 over WPCH, but Jake Ruppert declined to dicker with the ad company and the deal fell through.

In reversing the judgment and dismissing the complaint the Appellate Division said that Francis G. Porter, employee of the Batten company, through whom the contract was made, had no authority to make it and had been hired merely to investigate the radio as an advertising medium, and that the plaintiff was not authorized to operate WPCH.

A. E.'s Fight Again

Allied Exhibitors is around again to its yearly fight against the music tax.

This time, besides opposing the music tax, Allied declares it is sponsoring amendments to do away with the penalty clause relating to pictures. The clause provides for $250 fine for copyright infringements.

Warners' Air Discs

Hollywood, Feb. 3.

Warners branching out in radio activity here, having contracted to turn out 26 disc radio programs within the next six months for a string of eastern radio stations.

Deal through the Blaine Thompson advertising agency.

Howard Millman, of the ad concern, left here for New York last week with the first six canned programs.

LEGIT MUSICAL BROADCASTS ON RISE

Closer alliance between legit and radio, aided by several moves since the beginning of the current legit season, was given another boost through recent commercial broadcasts of legit musicals over WOR, Newark.

With the French Line sponsoring, broadcasts of "Ballyhoo" and "Girl Crazy" have been given, with several others to go. Along the same lines, Shuberts are plugging one of their legits via the air.

When legit show broadcasts were first mentioned, the idea was tabled as too long drawn out to catch the entire show (two hours,) plus the fact that the mike could not get the most effective pieces of stage business.

Problem was met at WOR by use of a dozen condenser type mikes, plus a three-day study on the part of the announcer of the show. Last was done to enable the announcer to cover up anything that may be lost because of biz. Broadcasts are preceded by a short resume but followed by nothing, leaving the listener in the air. This is done to incite interest and maybe patronage.

Radio men agree these broadcasts are best adapted for musicals, with actors' pronto and more concrete radio material involved.

Radio Dealers Ponder "Ethics"; Agree "Less Tubes" Sales Wrong

Chicago, Feb. 3.

Radio dealers have finally become convinced that the "less tubes" gag is hurting their trade, even worse than the old "f. o. b." tag on auto sales.

It has been shown, where radio sets have been sold complete and installed, that the higher price was no drag on sales but on the contrary the percentage of sales was greater than under the "less tubes" idea.

Now that they're all agreed to bury the "less tubes" system they are planning to write it into whatever code of trade ethics they possess when they gather in Indianapolis for their national convention on Feb. 16-17.

Price Fixed

Radio dealers believe that the time has come to do away with the old idea since the need for it is no longer present. Formerly, the quality and price of radio tubes was highly varied while today the price of the tubes is much the same all down the line, though the quality may be erratic.

Other big subject of the meeting will be the legislative problems, dealing with state and municipal statutes affecting radio sales and reception.

Convention will bring together two big groups; the National Federation of Radio Associations and the National Wholesalers Trade Ass'n.

2D ½ HOUR WKLY. FOR AMOS-ANDY ON AIR

Chicago, Feb. 3.

Amos and Andy may broadcast a half hour program once a week starting in a month or so on behalf of Pepsodent mouth wash, companion to the toothpaste pays for the regular A. & A. programs six nights per week.

New program will not use the A. & A. name but will be designated by the boys' right names, Cosden and Correll. Included will be an old style minstrel show with a 25-piece orchestra as the background. Boys will write their own scripts, as with their Fresh Air Taxi programs.

It is also likely that A. & A. will accept a Publix route of from eight to 12 weeks which has been in negotiation through Abe Lastfogel of the Morris office. Route is to start around March 1.

QUINN RYAN PROMOTED

Chicago, Feb. 3.

Quinn Ryan has succeeded Henry Selinger as manager for WGN, the Trib station on the Drake Hotel.

Ryan has been advanced from announcer, while Selinger, who has been with the studio for two years, is joining the Lord, Thomas & Logan ad agency.

ENGAGEMENTS

Vee Lawnhurst, pianist crooner, goes with the Fuller Brush program, over WJZ, Feb. 7.

Russell Pratt, Ransom Sherman and Joe Rudolph have been replaced on the Fleischman Hour over WABC by Gordon, Gibson and Glenn Cross.

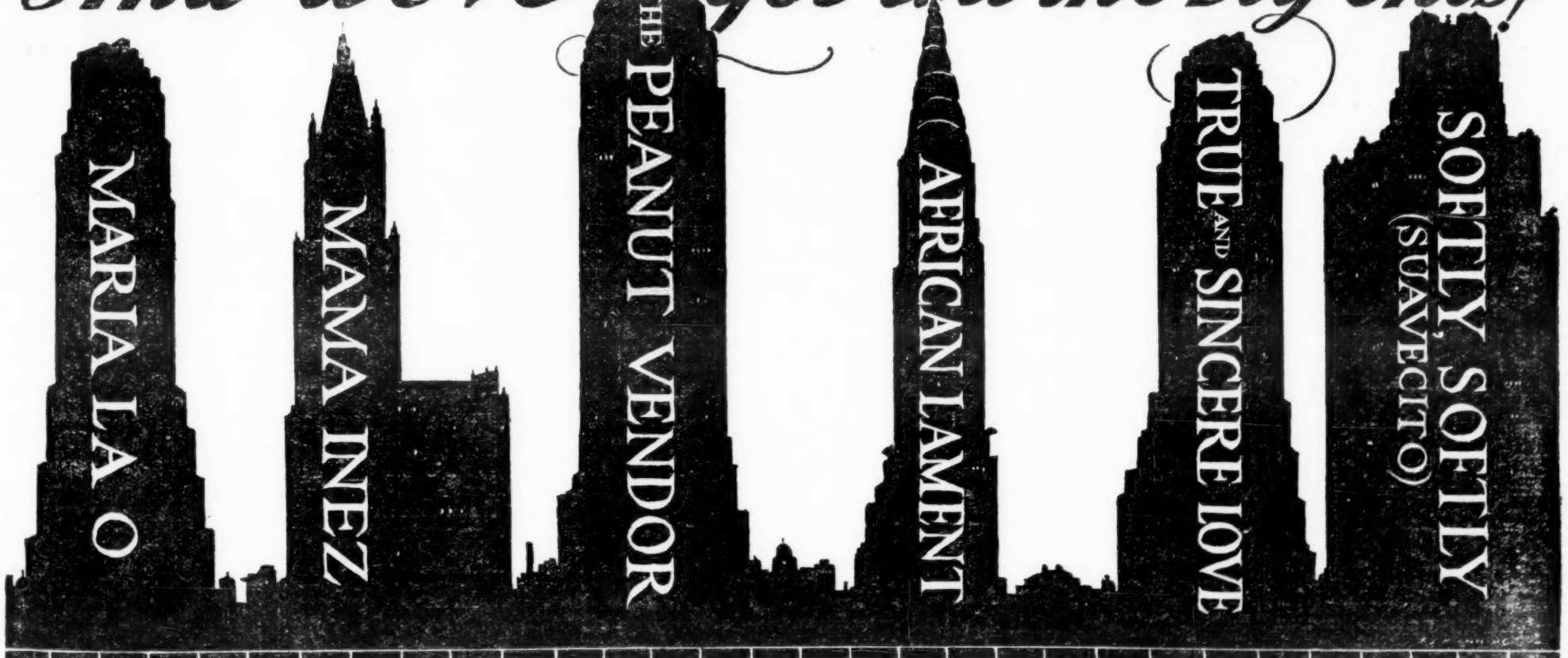
Columbia's 78th

Station KOH, Reno Nevada, will become the 78th link in the Columbia network Feb. 15. Owned locally by J. Peters, Inc., KOH operates on 218.8 metres. It will broadcast 16 hours of CBS programs daily.

WOKO, at Albany, N. Y., the 77th station on the Columbia chain, will open this month.

YES! THE WORLD'S GONE CUBA!

And we've got all the big ones!



WARNING!

The EDWARD B. MARKS MUSIC CO. of New York City herewith notifies all persons that it is the owner of the copyrights, both in the United States of America and the Dominion of Canada and in all other countries of the world, of the following musical compositions of Moises Simons, Ernesto Lecuona and others, and the lyrics of L. Wolfe Gilbert, Marion Sunshine and other musical works listed in the adjoining box:

We have been advised by our attorneys that said copyrights are valid and subsisting in all countries of the world, and that any person, firm or corporation who either directly or indirectly uses or deals in or with any of said musical compositions, without our express written authority and permission, will be prosecuted to the full extent of the law.

We intend to use every means at our disposal to stamp out the insidious practice of appropriating our musical properties.

Music pirates must be driven out of the music business.

"THE PEANUT VENDOR" (El Manisero)
"AFRICAN LAMENT" (Lamento Africano)
"MAMA INEZ" (Ay' Mama' Ines)
"TRUE AND SINCERE LOVE" (Amor Sincero)
"MARIA MY OWN" (Maria La O)
"SOFTLY, SOFTLY" (Suavecito)
"KARABALI" (Slave Song)
"ANDALUCIA" (Suite Espagnola)
"MALAGUENA"

EDWARD B. MARKS MUSIC CO., 223-225 W. 46 ST., NEW YORK. — L. WOLFE GILBERT Gen. Prof. Mgr.

1 A.M. Curfew Would Be Final Washup On B'way Clubs; "Pansy" Stuff Dying

Broadway nite clubs, except for a handful of no-couvert dine and dance spots, are headed for complete oblivion if the one o'clock curfew law advocated by Police Commissioner Mulrooney and only awaiting the sanction of Mayor Walker goes into effect. Most of the class spots remaining along the stem don't get started before midnight, and with but one hour a night left for them to operate they can't exist.

Closing of the Abbey, which was expected to benefit other clubs patronized by the Broadway mob, failed to help, since all places depending on "pansy" personalities for a draw have a cop stationed at the door to see that the room is emptied promptly at 3 A. M.

In addition, rumors of a shake-up at the 47th street police station, usually regarded as a choice berth in the department, has the Broadway squad in a jumpy mood. Cops spotted at the door of nite clubs are more inquisitive than ever, all seekers after synthetic joy are getting a Hawkshaw glance that is guaranteed to throw cheaters into a panic. This is scaring away the better wine-buyers.

The gendarmes are also making it tough for stags to get into the clubs with anyone entering without a female in tow coming under a thorough scrutinizing, and while he is within hearing distance the cops demand to know from the headwaiter, "Who are those two guys sitting in the corner who came in alone?"

The identification of lone newspapermen who make the clubs regularly has been insisted upon in several spots, since the cop knows that the sergeant, the captain of the precinct or a police inspector is liable to pop in any moment for a check-up. Stringent police supervision in effect since the shooting affair at the Abbey has resulted in keeping of plenty of nite club trade at home or driving it to the class speaks spotted in the East Fifties where police interference is seldom exercised, and then only as a gentle reminder that a curfew law is still a law. Several hotels featuring class orchestra, spotted east of Broadway are now getting the choice crowds, $10 covering a large evening there.

With several of the dailies starting campaigns against the clubs specializing in floor shows featuring fem. impersonators and m. c.'s who boast of a lavender tinge in their make-up, that class of entertainer is, it appears, about washed up for nite club importance on Broadway. The "temperamentals" who held sway on the main stem for a year are about ready to concede they are slipping as nite draws, and if the cops have their way the effeminate clan will hereafter confine its activities to the Village and Harlem.

Nite club biz, none to healthy prior to the Abbey blowoff, is now groggier from lack of financial nourishment, while the proposed 1 A. M. carries with it threat of a final kayo.

New Miami Floor Show, But Winter Season Remains Pretty Quiet

Miami, Feb. 3.

Hoping to stimulate business by new faces, the Embassy Club, class spot, has booked a new floor show consisting of Lina Basquette, Virginia Cooper, Veloz and Yolanda, and the Yacht Club Boys which opens tomorrow night (Wednesday). Bobbie Arnst and Gene Fosdick's orchestra, augmented by Joe Venuti and Eddie Long, hold over.

With Miami Beach gaming rooms all dark, the Embassy, operating, has been attracting slim trade to date. In former years the closing of the wheel house on the Beach gave the Embassy its best break.

Rudy Vallee opened at the Olympia, Publix house here, Sunday, playing four shows to capacity but shattering no records. Acting as a newsboy Saturday night for the Junior League's special edition of the Miami "News," Vallee auctioned off the first copy of the sheet at the Embassy Club, the proceeds going to charity. The stunt rated ample space in the dailies for the crooner.

Eddie Cantor was the guest star at the Floridian Grill, Miami Beach, last night (Monday), his appearance being widely plugged.

Life Saver

Pittsburgh, Feb. 3.

It's been a tough season in the Aldine ballroom, public dancehall. It just seemed that Al Bonach, manager and, incidentally, winner of Milt Crandall's first marathon dance derby, couldn't make a go of it.

Then Bonach had an idea. He would remove the admission price, raise the checkroom ante from 10 to 15 cents, and enlarge his sandwich and soft drink concessions. He did and he's cleaning up now.

CLASS JOINTS GOING TO NON-COUVERT GAG

Looks like the nite joints will all have to shelve cover charges to pay rent. More and more of the tony places around town are cutting the initial nick, and looks like others will have to follow suit.

Following on the heels of the Lido, which last week dropped the cover and put in a floor show, Maxim's in the Village this week follows suit, and it is said that the Pansy Club will line up the same way within a week. While the last two are more or less new places, Lido has for about five years been one of the most exclusive in the city.

Places that still hang on to the cover charge are fighting harder than ever to keep going. Only a few left. Besides feeling the competish of high-class speaks, their trade is being cut into by cabarets.

Embassy Club, Once Phony Detroit Film Studio, Burns

Detroit, Feb. 3.

Embassy Club, operated by Louis Ricardo, known as Luigi and formerly operator of a downtown night club under that name, burned to the ground. Located in a suburb of Detroit, the club was well known when open. It closed Jan. 4, except for private parties, and was due to reopen in March. There was no one in the building when it burned.

The Embassy was built originally as a picture studio by the Detroit Motion Picture Company. Many Detroit society folk were sold stock in the venture with promises of parts in pictures to be produced. It was finally closed as a fraud.

Two years ago, the Green Bros., operators of a restaurant on Duffield street in Detroit, remodeled the place and opened it as a night club under the name of the Tavern. With the opening of the season 1929, the Greens moved the Bal Tabarin at the Addison hotel and ran it for several months. They finally paid off including Henry Busse's $4,500 worth of paper.

Louis Ricardo, operating Luigi's in Detroit, which was raided after eight years of unmolested operation, bought the Tavern last spring.

Ace of De Luxe Hotels

Cincinnati, Feb. 3.

Ace of deluxe hotels is the rating for the St. Nicholas Plaza, which opened last week. Its furnishings and lighting effects are very much theatre. The hostelry has everything but a Turkish bath and the traditional unlucky 13 numerals.

The building has 29 stories and 800 rooms. Represents $7,000,000. Joseph Reichl is president and manager.

The night club represents the interior of a Zeppelin. Orchestra bookings are by the American Music Corporation.

Wayne King's band the curtain lifter. Bobby Meeker's orchestra comes in Feb. 8.

Hi-Brow Club Becomes Low-Brow 10c-a-Dancer

Dallas, Feb. 3.

Starting a couple years ago with a $5 couvert, Bagdad, local night club, has given up the ambition and turned the place into a dime ballroom. Admission 35 cents; two bits, ladies, and 10c a dance.

The roadhouse, 16 miles west of town, was built at cost of around $200,000 by Wiley Day, operator of the first vaude agency in Texas.

Detroit Raid

Detroit, Feb. 3.

Federal officials are trying to padlock the Parody Club which was raided last week. It is the first of the major local spots to be threatened this way since the drive, a year ago, when Luigi's, Kit Kat Klub, Lido, Ambassador and Oriole Terrace were closed.

Parody Club is partly owned by Martin Cohen, former owner of the Study Club.

SILVER SLIPPER

(New York)

New York, Jan. 29.

Clayton, Jackson and Durante are doubling from the musical at Moss' Broadway, "The New Yorkers," into the Silver Slipper nite club, which they opened for the reason. Business at the club not so hot, with a $3 nightly couvert; $4 on week end.

This is not a nite club season. The regular nite clubbers of other days have tired of the stay out late gag that brought nothing but ill health. Fellows in business when business was good thought they could leave a nite club at 4 in the morning and be at the office at 9:30. Sometimes they made the office later because business then was good. With business off, the nite clubs were off. The fellows just couldn't stand it. Couldn't have stood it anyway, good or bad business, in time, so it would have amounted to the same thing. Besides the mobs without sugar now also absent.

Most of the downtown muggs weren't around the clubs late in the morning because they liked the clubs; they wanted to be with the dames, and mostly afraid if they weren't, others might be. Of course, they never figured what the dames could be doing during the daytime. Those muggs had not lived long enough to learn a crosser is a crosser day or night.

And on top of all that the Club Abbey shooting. The records reveal that whenever there has been a nite club jam on the front page nite club business passed out for the next two weeks. With a poor season and a hot shooting match there was and is no business at present for the nite clubs.

And a nice little word for the columnists and the nite clubs. The nite clubs wanted publicity from the columnists. They got it, and right in the neck. If nite club owners think that columnists can tip off who's with who at nite clubs and hold those Who's Who at ringside tables it merely proves that the nite club runners don't mingle in the same sets. One reason for the fall off of spenders not previously reported. It got so a man or woman taking a chance didn't dare go in a nite place.

Which brings the matter of the Durante trio at the Silver Slipper to a case of whether nite club business will come back, and if it does, will it pay $3 to see the boys when one can see the whole "New Yorkers" show for an evening at $5.50? The chances are against the boys and the cafe drawing at that $3-$4 couvert.

On the Silver Slipper floor the boys are doing their stuff, with Jimmy Durante singing one new song, "New York's a Pack of Lies," and Eddie Jackson still yodeling about his "New Sweetie" as Eddie struts, while Lou Clayton does straight and dances. There's a line of girls, stripped pretty well down as usual, and four or five principals, all girls.

Show is all right, and if a Clayton, Jackson and Durante addict, it doesn't make any difference what the others do, but with a cabaret saddled with a $3,000 nick for the star turn and the rest of the overhead that goes with a floor show and Harry Donelly's orchestra, it's more of interest to the management whether the show draws than what it does.

Principals are Violet Love, Blanche Saure, Sylvia Carol and Irma Dane; choristers, Helene Sheldon, Evelyn Saether, Cleo Maye, Evelyn Laurie, Mickey McKillop, Louise Brooks, Bobbie Carrol, Jean St. John, Louise Arden, Olive Bertram, Adelaide Kaye and Bobbie Hall.

Jack Harvey gave the girls their names, probably so their mothers wouldn't recognize them. Jack is first secretary to the trio. The boys recognizing that doubling is a hardship on a sec, have given Jack an asst. sec. Jack claims it's a frame to grab his job. *Sime.*

Goff at Terrace

Jerry Goff, musical comedy juve, opens as m. c. at Will Oakland's Terrace, New York, this week.

Drummer in Bad Jam Upstate with Assaulted Hostess, 20, in Hospital

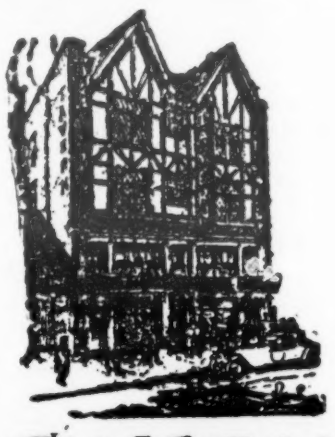
Troy, N. Y., Feb. 3.

A 20-year-old hostess, known to patrons of a dine-and-dance establishment here as Helen Dillon, a hostess, and who also went under the names of Helen Maloney and Helen Boyer, is confined to the Troy hospital with numerous bruises about the face and a possible fracture of the skull, while Daniel Predenczuk, 24, a drummer at the club, and Howard Beale, 32, salesman, face charges of first degree assault.

The girl was found unconscious on the floor of her room at the Lynd House on Congress street, where Predenczuk says he took her. He claims he slapped her face to sober her up, on the advice of her companion, Peggy Ward, 27. The latter was arraigned in police court on a charge of intoxication.

Musician denies he assaulted the hostess, as does his companion. A police officer walking in Congress street received a call for assistance from employees of the Lynd House. Hotel attaches said they heard a thud and on investigation found the scantily clad girl lying face downward in a pool of blood. They identified Predenczuk as one of two men who had brought her and another girl to the hotel in an automobile half hour before and later departed.

The drummer claims the party of four drove to a nearby town during the morning to obtain jobs for himself and Beale and that they stopped at the hotel on the way back. The injured girl was known to him as Helen Maloney. She told him she ran away from her home in Albany. Miss Ward, her roommate for the past two weeks, knew her as Helen Boyer but was without further information.



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"Don't Forget Me in Your Dreams"
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ORCHESTRA
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MARK HOPKINS HOTEL
SAN FRANCISCO
Management M. C. A.

PAUL WHITEMAN
INDEFINITELY
Granada Club, Chicago
Personal Rep.: JAS. F. GILLESPIE

Berlin Quits Coast

Los Angeles, Feb. 3.

Irving Berlin Music Co. closed its local office Feb. 1 after being in operation for eight years.

Coast representation will be continued by Jack Stern, with headquarters at his home.

MR. JESSE CRAWFORD
ORGANIST
PARAMOUNT THEATRE, NEW YORK
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Every Tuesday during Paramount-Publix Hour
VICTOR RECORDS

Winter Shows Lost to Outdoor Promoters While Others Step In

Chicago, Feb. 3.

Winter circuses, in auditoriums, once the bread and butter money of many big-top men, is gradually slipping away from the individual promoters and being taken over by big business.

A few years ago circus men, during the cold months, went from town to town giving indoor circuses, sometimes under auspices, and sometimes for what the gate would net. Lately, however, because of many broken contracts and other disagreeable happenings, various lodges and organizations, who can use winter circuses, have turned to reputable non-outdoor agencies for their winter fun.

American Can Co. show, held here each year, is a case in point, with this season the Music Corporation of America having full charge of the program.

Show of two hours was given in the Medinah Temple, which seats 4,100 and was given by the can company as entertainment for the National Canners Association, gathered in the burg for a week. Special scenery and a smooth running program gave the canners what they wished.

Names

Opening the program came Ben Bernie and his orchestra augmented to 20 men. No question of Bernie's success as an m.c. With a 60-foot square stage, he scored strongly. Sixteen Abbott Girls made three appearances throughout the evening, with the last being their best number. Size of the gigantic stage threw the girls off in the beginning, but when they swung into their routine at the end, they were receiving at home and they did it beautifully.

Cowan and Gray, comedy acrobats, brought some new falls good for laughs anywhere. The two have a well timed routine of many new ideas and they scored first place.

Deval Adagio Foursome, Hank the Mule, Richard Bonelli, from the Chicago Civic Opera, the Five Blazers, colored lads, and the Maxello Troupe of five young men in risley turns using Ben Bernie for the laughs and to help carry the turn across, constituted the show.

About 30 minutes of the program out to a speech by the president of the mob paying for the show.

Joe Bren, an old big-top lad, and Alma Clausen put the show over for the M. C. of A. They moved it with speed, much of its success being credited to them.

CENTURY-OLD FAIR IN NEW ENGLAND PASSES

Worcester, Mass., Feb. 3.

The New England Fair of the Worcester Agricultural Society, presented for 113 years, has passed into history. The society voted to discontinue the fair and petition the court for a receiver to settle the affairs of the society for the benefit of its creditors.

An investigating committee recently reported that the fair be abandoned because it apparently had outlived its usefulness and there seemed to be no public call for it.

Mix's Big Top Opening

South Bend, Feb. 3.

First Sunday rodeo in Peru, Ind., is listed for March 28. Chicago opening of the Sells Floto Circus comes shortly after, but without Tom Mix who joins up later on the road.

Four cars were sent for the Shriner charity circus in Detroit from the American Corporation's winter quarters in Peru. Company included Clyde Beatty's animal act and the John Robinson spectacle.

DENVER STOCK SHOW

Denver, Feb. 3.

The National Western stock show beat all former attendance by 25%, over 100,000 attending this year. The addition of rodeo events gets the credit, but Florida weather helped.

Side Show Mgr.

Canton, O., Feb. 3.

Sterling (Duke) Drukenbrod has been made manager of the Hagenbeck-Wallace circus sideshow for the new season.

Chi Indoor Circus to Oppose Sells-Floto Date

Chicago, Feb. 3.

With the Sells-Floto circus having deserted the ace Stadium for the older Coliseum for their showing here this spring, the Stadium is hot under the collar and ready to fight.

They've booked their own circus for the big stand, for four weeks, starting April 5. Circus booked in its entirety by the Barnes-Carruthers agency.

These four weeks of the indie outfit at the Stadium will run practically day and date with the Sells-Floto show at the Coliseum.

WOMAN ACROBAT ENDS NECK IN CIRCUS FALL

Detroit, Feb. 3.

Mrs. Katherine Solt, 36, was killed in a fall while performing at the Shrine circus at the State Fair Coliseum.

Working on a trapeze, with her husband, during the opening performance of a two weeks engagement, she missed and fell to the net breaking her neck on the wires. About 10,000 customers saw the tragedy.

It was to have been the last active year for the Solts. They expected to retire the end of this season.

Married in Ring

New Haven, Feb. 3.

Circus tradition followed the usual routine Thursday night (29), when George Anthony and Eva Hannah were married in the sawdust ring after a performance of an indoor circus appearing here.

Anthony, known under the big top as "Bumpsey," met his bride about 10 years ago when the circus he was with played New Mexico. She went into stage work while he continued with the canvas life.

Recently, while Miss Hannah was appearing in Philadelphia as ingenue of the Marcus Musical, the couple decided to travel together instead of getting only a flying glance at each other as their routes crossed.

About 3,000 customers stayed for the ceremony, which had all the trimmings that go with a circus wedding.

Trainer Didn't Know

Galveston, Feb. 3.

C. Coley, owner of supposedly tame Mexican lion, faces charges of negligent homicide at San Antonio in connection with death of Viola Friesen, 2-year-old girl.

Coley kept the lion, which was part of his wild animal show, staked in yard of Friesen home. The lion pounced on the little girl while she was playing nearby. Coley rushed to the scene with a sledge hammer and killed the lion.

JEFFRIES' OWN RODEO

Hollywood, Feb. 3.

Jim Jeffries claims he has financing for an annual rodeo on his own property at Burbank to catch eastern tourists. He plans the first for this fall.

Caddy on Cantor

Hollywood, Feb. 3.

A caddy who has packed the bats for Eddie Cantor summarized the comedian's social and professional status cryptically.

"His game is all right," mused the youth, "but his tips ain't big enough to make me laugh at his gags."

BERG BEATS PERLICK AGAIN AND AS USUAL

By JACK PULASKI

Garden offered little excitement last Friday, although the main bout between Jack "Kid" Berg of England and Herman Perlick, a Michigander, held enough action. That's always the case when Berg boxes. He outpointed Perlick, which was nothing new; in fact the third time within two years. Hermie just wouldn't believe it. The fans couldn't be bothered much and attendance was mediocre.

Berg was reported as having wrenched his shoulder the week before in Chicago, but he took on the match. Perlick tied the limey up for the first few rounds but the whirlwind Britisher continued his tactics of steady body punching at close quarters and the boy from Kalamazoo grew weary.

Perlick exhibited a good right hand and he landed on Jackie's chin several times. But Berg can take it and he kept boring in. By aggressiveness and infighting he managed to tally the most points. No doubt about Perlick being the more accurate.

Somehow the Perlick match did not show Berg off to the best advantage. Impression strengthened that Jackie is more a windmill than a socker. Yet, he has courage and a sort of bulldog tenacity that carries him to favor.

Semi-final between Sammy Dorfman and Tony Herrera went on last and proved a better bout than expected. Herrera had the advantage in height and reach. He shoots a straight right hand but it was not until the end of the scrap that he used it effectively.

Decision was a draw, principally because of Tony's rally. Dorfman's speed and boxing gave him a distinct edge up to the ninth round. All that Sammy needs is a punch, which he has tried unsuccessfully to develop.

College Scale Cut

Dallas, Feb. 3.

University of Texas is cutting its $1 basketball top to 50c as boost for the gate, hoping to stimulate the draw. Action follows the flop of football gate receipts last fall throughout the state, and likely the idea will be duplicated during the '31 pigskin season.

"Radio" Barred

(Continued from page 1)

cut off printing the few radio programs the "World-Herald" has carried, nor has the paper eliminated its own "newspaper of the air," which has two 15-minute broadcasts a day. But this may come in what is the first overt act toward a battle with radio.

Heretofore, the "World-Herald" has been a champion of radio. It was the first paper in this section to conduct a radio department and consequently always has had the edge on advertising. No similar order has been issued at the "Bee-News," the rival daily and Hearst sheet.

There are two big radio stations here, WOW and KOIL.

Obituary

FRANK M. GALLAGHER

Frank M. Gallagher, picture house organist, died in Cleveland Jan. 27 from the effects of a major operation several months ago.

Gallagher started playing organs in 1909 at the old 14th Street theatre in New York. Before going to Cleveland in 1919 he was a demonstrator for an eastern organ manufacturer. For 10 years he was known as the "Little Irish Organist" in Cleveland, playing at Allen, Stillman, Doan and Liberty for Loew's.

His wife survives.

MARY HAMPTON

Mary Hampton, actress, died in St. Vincent's hospital, N. Y. (1), heart trouble.

Mrs. Hampton was starred on Broadway at 15. She was with Chas. Frohman for seven years and played barge woman in original cast of "Anna Christie." She was also in "Under the Red Robe," "Sowing the Wind," and lately in "John Ferguson" and John Golden's "Two Girls Wanted."

The body was cremated.

In Loving Memory of
Our Father
CHARLES DIAMOND
Passed Away February 4, 1930
Charles, Carlena, Frank

CLARA SIMSON

Clara Simson, 60, actress, known as the original "Bowery Girl," died Jan. 30 in St. Mary's Hospital, Brooklyn, as the result of a stroke.

Miss Simson made her first stage appearance at the age of 10. She appeared in many Broadway musical comedies and also in vaudeville.

Interment in Cypress Hill, Long Island.

HARRY IGLE

Harry ("Cap") Igle, 66, Chicago film man for 20 years, died of dropsy in Chicago on Jan. 26. Igle had been recently with the Universal exchange, principally as contact man with the censor board.

Widow and three children survive.

EDWARD G. BROWDER

Edward G. Browder, 44, former vaudeville actor and later a booker in the Bert Levey office, L. A., died Jan. 25 at the home of a friend, Bill Smith, in Hollywood.

Browder was without funds at his death and local vaude men raised money for his burial.

DORRANCE DAVIS

Dorrance Davis, playwright, 50, died in New York Jan. 5 of a heart attack.

Davis was the author of several Broadway productions, including "The Sable Coat," produced by Wm. A. Brady, "A Lady in Love" produced by Everett and Robert Riskin, "The Shelf," which William Friedlander produced, and "Apron Strings."

Interment in Sleepy Hollow Cemetery.

JOSEPH SMITH

Joseph Smith, 61, advertising manager of Vanderbilt theatre, New York, for 10 years, died in New York, Feb. 2 of gangrene resulting from the amputation of his right leg Jan. 31. The left leg was amputated by a previous operation.

His body was cremated.

Carlyle W. Blaisdell, former leader of the New England Symphony Orchestra, was found dead in bed Jan. 26 at Laconia, N. H. He was the author of the Dartmouth College classic, "As the Backs Go Tearing By."

The mother, 68, of Norman Stein, treasurer of the Selwyn, and Benny Stein, manager of "Sweet and Low," died in Hulett, L. I., Jan. 29. She had been paralyzed for five years.

Nicholas J. Walsh, father of Marie Walsh (Walsh and Ellis), died suddenly of a heart attack in St. Louis. Miss Walsh, who was playing New York, left for St. Louis to attend the funeral.

Inside Stuff—Pictures

(Continued from page 69)

jungle picture, Loew's is said to have phoned Par asking that "Rango" be postponed if possible.

Spotting of "Lincoln" there for one week was the answer, but still deeming the opening dates of the animal films too close, Loew's asked for further leeway—hence the return of "Angels" to the Street at pop prices.

Metro is understood to have around $2,000,000 tied up in "Trader," which opened last night (Tuesday). Production unit spent something like nine months in Africa on the film and upon returning to the Coast used up a load of calendar sheets in polishing off the feature. Report around is that 500,000 feet of film went by the lenses on this one, with Metro fastidious enough about the Manhattan premiere to bring on Andy Anderson, the sound man and former Bell engineer, who journeyed to Africa with the expedition, to check and cue the amplication at the Astor.

One of those unusual breaks, an inexperienced newcomer bucking the ranks of 17,000 extras in Hollywood during the toughest time of the year, landed a studio contract within two months.

Douglas Duder, son of an English clergyman, and until last October working in a tea and coffee store in Toronto, has just been given a six monhs' contract by Fox with the usual options. Duder is 21, good looking, and talks very English.

Like thousands of others, he wanted to get into pictures, quit his Canadian job and took a chance on Hollywood. He registered with the Central Casting Bureau Nov. 22, when extra placements were at the year's low. His first call was to the Fox studio, he went into "East Lynne" and the contract was the result.

The other side of the Hollywood thing is demonstrated by an old-time Biograph star. She worked last week in a $7.50 mob.

Electrics are moving under cover in a preconceived move to settle the film patents controversy. It may break before the Circuit Court of Appeals in Philadelphia makes its ruling on the appeal of Western Electric from the decision on the Ries patents for General Talking Pictures (DeForest). This ruling may come down around March 1.

Recent maneuvers of execs on the W. E. and RCA end seem to indicate that get-together is aimed in the direction of G. T. P. Downtown electrical heads and legal staffs are known to have held several days' confab in Atlantic City, presumably for just that purpose.

Two patents suits pending in New York concern W. E. and Pacent on one cause and G. T. P. against Fox-Case on another.

Doc Lee, who restored several RKO lameys to boxoffice life in Brooklyn, N. Y., seems to have competition in the doctoring biz from an indie source.

Sol Brill had a couple of elephants in Port Jervis, N. Y., Strand and Ritz, and had a man named A. V. Madison placed there as manager of the two. Nobody gave the houses a tumble, although Brill told Madison if he ever pulled 'em out of the red he would give him a regular house. Much to Brill's surprise Madison turned the trick.

So from Port Jervis Madison was sent to the Ritz at Port Richmond, S. I.

A femme star, under contract to a major coast studio was allowed to make pictures outside of that studio, according to her contract. An agent approached her with an offer from another studio for two pictures and the star told him to make the deal. Agent called her a few days later telling her it was okay and that she would receive $300,000 for the two pictures. Amount was more than she makes in a year under her other contract.

"That's lovely," cooed the femme. "But tell me, who takes care of you for all your efforts on my behalf?"

Surprising feature of the E. B. Derr-Charles Sullivan resignations from Pathe, was the knowledge of a wide split existing between these two and Joseph P. Kennedy. Both officials were Kennedy appointees and until the resignations it was believed that the friendliest of relations existed between the trio.

Despite frequent reports of Barbara Stanwyck going to Warner Brothers upon the expiration of her current contract with Columbia, it is said Miss Stanwyck has entered into no arrangement for film playing beyond her Col expiration.

HOLLYWOOD

and Los Angeles

"Variety's" Office, 6282 Hollywood Blvd., at Vine St. (Taft Bldg.)
Phone Hollywood 6141

The following assignments were made at coast studios last week:

John T. Murray, untitled feature at Fox, Hamilton MacFadden directing.

Betty Compson, "The Virtuous Husband," U.

William Austin, "Imposter," Metro.

Bramwell Fletcher, "Svengali," WB.

Gertrude Short, "Torch Song," Metro.

Natalie Moorehead, "Cheri Bebi," Metro.

Miriam Seegar, "Madame Julie," Radio.

Roberta Gale, Ivan Lebedeff, "Bachelor Apartments," Radio.

Joseph Cawthorne and Kitty Kelly, "Waiting at the Church," Radio.

John Garrick, Arnold Lucy, "Merely Mary Ann," Fox.

Kitty Kelly, Hugh Herbert, "Traveling Husbands," Radio.

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Henry de la Falaise, to direct, supervise, and play in the French "Madame Julie."

Dick Powers, indie music publisher, has merged with George Waggner, another indie, taking over the latter's current hit, "It Must Be True." Powers also has a hit in "I Surrender." Arthur Freed is also associated. New firm will be known as Freed-Powers.

Walter Gilbert is casting the Kolb and Dill production "Apron Strings" due soon at the Majestic. Rehearsals start this week.

Katheryn Coffield, Long Beach impresario, wants $13,388 damages for cancellation of Johanna Gadski's date to warble in the Municipal Auditorium February 6. J. J. Vincent, manager of the German Grand Opera Company, called it off last July.

Educational Studios, Inc., is suing to collect two $300 notes from Tec-Art Studios, Inc.

DeWitt Norris, landscape architect, wants to foreclose on a minnie golf course at Western and Clinton in default of his $947 bill for work. Property owned by the San Bernardino Theatre Holding Company.

Santa Monica Amusement Company sued for $3,750 by Dora Weitzenfeld, who fell into a hole on the pier a year ago.

Mae Murray is trying to clear her title to four pieces of property she placed in the name of Elizabeth M. Stack temporarily and now can't get back. Miss Murray is herself under the guns for $30,000 on a trust deed with the dissolution of an order restraining Security-FN bank and Mrs. Jeanette Donovan from proceeding with suit.

News From the Dailies

(Continued from page 68)

a lone robber took $9,900 from the treasurer in a small office on the sixth floor. No footprints were found in the dust on the roof and the police believe the watchman who spread the alarm must have seen a shadow.

Martha Mason, dancer, will drop her $100,000 suit against Harry Craver, vice-pres. of the American Can Co., if he will just publicly apologize for calling her a thief when he missed $40 from his wallet as he examined it after paying a check or something. The ballet dancer's suit against Craver, who at 53, twice her age, came to light before in court when her lawyers sought to question the defendant before trial.

The night clubs of New York will not only be subject to a 1 a. m. curfew but will be under the supervision of the Police Department, instead of the Dept. of Licenses, as heretofore, under an amendment to a municipal law now being prepared at the request of Commissioner Mulrooney.

Shuberts have purchased the Chanin theatre, under lease to them for years. Reported price of sale about $1,200,000.

LOS ANGELES

Nena Carr, film player, was arrested for petty forgery.

Edwina Booth, pictures, denied accusations that she had gone amatory with Duncan Renaldo, film actor facing deportation for illegal entry. She is being sued by Mrs. Suzette Renaldo for heart balm at $50,000.

The famous Hollywood "Ape-Man" terrorized Anne O'Neal, actress, last week.

Kit Guard, film comedian, in avoiding another car crashed his machine through a high wire fence and rolled into a ditch on Santa Monica boulevard. Guard unhurt, but two companions were cut and bruised.

Jewels and cash belonging to Daisy De Voe, former secretary of Clara Bow, recently convicted for grand theft, in a suit brought by her former employer, were seized under a writ of attachment based on a civil suit brought by the Beverly Hills National Bank, naming both Miss De Voe and Bow.

Fanchon Roger Cannon secured a divorce from Raymond Cannon, director.

H. H. Van Loan, writer, is the object of another warrant on complaint of his wife, who charges failure to provide for his 13-year-old daughter.

Suit of Ligia Del Marmol Y Varona, Cuban screen actor, against Emilio Del Marmol Y Varona, actress, for divorce will be contested. Varona charged desertion in his original suit. His wife states that he refused to support the family.

Mike Gore, Los Angeles theatrical man, and his wife, received cuts and bruises in an automobile crash.

Kathlyn Williams, one-time film star, obtained divorce in Reno from Charles Eyton, former film executive. They were married in 1916 and separated in 1925, but succeeded in patching things up for a while.

Rodney Pantages, son of Mr. and Mrs. Alexander Pantages, and Beatrice Veryl Sweeney (24) have filed intentions to wed. They stated the marriage would not take place for two or three months.

Jean Harlow, pictures, gets a divorce from Charles F. McGrew, 2d. Cruelty.

Mother of Mary Miles Minter, received concussion of the brain and other injuries in an auto smash.

Daisy De Voe, convicted of grand theft from her former employer, Clara Bow, denied a new trial. She claimed the jurors arrived at their verdict by lot.

The $100,000 alienation of affections suit brought by Clare Doreen Phillips, clairvoyant, against Muriel Bermudez, film studio employee, flopped.

Charlotte Merriam, pictures, operated on in San Francisco for appendicitis.

CHICAGO

Evelyn Nesbit, at the Club Alabam, has filed suit for divorce against Virgil James Montani, professionally Jack Clifford. Bill charges that Clifford deserted her 10 years ago. Married in 1916.

Six reels of films taken in Europe under the direction of Julius Rosenwald for exhibition at the World's Fair were stolen last week from the Chicago Film Labs. Cost estimated at $25,000, though considered practically priceless, since they were photos of the exclusive spots, such as the inside of Kensington Museum, the first and only pictures ever taken.

Chicago Heights court records reveal that Rose Perfect, prima donna, has divorced Edmond A. Reider. They were married in New York in 1928. Charges were cruelty.

Annabelle Larsen, legit actress, is suing the White Construction Co. for $100,000 for injuries she suffered on some pavement laid by the company. Actress stated that her part in the Passion Play requires her to kneel, but that after the injury she was unable to do so.

Joe Glaser, former owner of the Sunset cafe, and now a fight manager, has been ordered to pay $15 weekly alimony to his wife, Dolores Wheeler Glaser.

LONDON

Jack de Leon is to produce "The Rocklitz," by "George Preedy," pseudonym of well-known novelist, at the Duke of York's next month. Mary Glynne in cast.

"Kong," to be presented at the Cambridge theatre during the first week in February, marks the reunion of B. A. Meyer with Oscar Asche and Lily Brayton, Godfrey Tearle in lead.

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Englewood

Only eight acts and a guest star assembled for this show which proved another wobbly line-up. Charles Riley, hand-balancer, opened; fair acrobatics and suitable for the smaller time. Mack and Cornell should stick to hoofing and minor tumbling and omit the clowning.

John McCormack is still delivering his military hoofing specialty but the comedy make-up ruins its chances. Paula and Polly depend too much on a temperamental parrot that may or may not feel in the mood to do the things its supposed to.

La Petite Jenny depends on the midget angle for returns. La Petite Jenny dances and changes costumes on the stage but didn't click. Cooney and Winston must be the new tag for the Fleck Brothers. The two boys xylophonize and hoof but don't get full results out of their act, due to hasty and choppy routining. Eleanor Sherry is a radio singer who brings the same colorless style to the stage and it won't do. Girl should learn to let her voice travel up and down the scale and get a bit of stage motion before she can make good "in person."

Pat Daly and Co., are two men and two women in a hokey comedy act that needs time to get set. George Givot, the "guest," went into the blue with gags that don't belong in a neighborhood theatre. Rex Circus, ponies trotting around the ring and ponies looking cute on a turn-table, all ordinary stuff, closed.

"Once a Gentleman" (WB) feature. Business capacity as usual.

With the putt-putt golf idea dead all the freak golfers who grabbed some dough on exhibitions are turning to club and Sunday vaude dates. Latest is Tommy McAuliffe, armless putter champ, who carries his own golf course.

Three straight picture houses around town return to flesh next week with occasional vaude. Tivoli, Gary; Orpheum, Hammond, and the local Tiffin. Booked by Billy Weinberg.

Regal

Nothing about this Thursday night's set-up of "professional preview" turns to send the agents scurrying backstage. Because of the annual 4th Ward Republican Club benefit show to follow, extra bargain aggregation limited to six acts.

Regular stage show was cut to less than 30 minutes with Ralph Cooper leading his band through two numbers served up with tabasco sauce aplenty, Dolly ("Hot Lips") Hutchinson blaring out a sizzling trumpet aria and with the Jungleland Trio freaky contortion turn, being positive hits.

Parker and Green, neat appearing lads with a shaky hand-to-hand balancing routine, started off the extra line-up to fair returns. Lolita Ammita, a little soprano of the old style ballad-caroling variety, rich in vocal flexibility and range, but rather deficient in stage presence, filled the deuce spot nicely.

Bob and Dot, accordionists, let down the next niche very badly, coming and going with barely a ripple. Nothing to hold the interest after the opening number. Robert Bell was next, scoring with tap dancing. Roy Francis Trio, two men and a woman, stumbled their way through a hodge-podge routine of cross-fire patter, parody songs, instrumental bits and whatnot. Drew fairly good parting applause with a burlesque one-man band finish.

Two little chaps, Hallam and Leonard, in military caps and cockade hats, got the heaviest returns of the evening with some choice vocal harmonizing.

"The Passion Flower," feature, followed.

Charles Zemater agency has booked 10 acts for the Knights of Columbus Circus for Unemployed, to be held in Cincinnati, Feb. 9-13, at the Music Hall.

For the second time in two weeks the Schoenstadt's Piccadilly cashier was robbed; this time it was only $105.

Charles Yale Harrison's new book, "A Child is Born," off the press, and the author, is now reading galley proofs. Harrison on the repertorial staff of the N. Y. "American."

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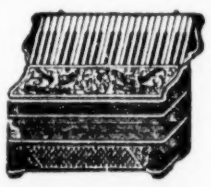
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Going Places

(Continued from page 66)

white at the throat, and her slippers are tangerine satin. She dances a minuet in lemon yellow taffeta with a lace fischu and blue ribbons. Her ballroom costume is the one that proves she isn't quite ready for a more class atmosphere. The skirt of her silver sheath hung with tulle is slashed to the hips and there is no slip beneath, looking like an attempt to be sensational, but instead showing lack of clothes knowledge. With a slip the dress would be graceful movement; without, it's neither daring nor suited to the number, for her partner is wearing a tailcoat. A statuesque woman warbles sincerely as Dr. Rockwell cuts to bits with a large scissors her orange velvet dress while the audience gasps at such vandalism.

"Classy Capers" is not the most reassuring sort of billing. "Classy" does not suggest class any more than "Capers" does, but Jean and Hazel Kennedy, who thus dub their act, are pretty and young. One of them is a cuddley-looking miss who, unfortunately, takes off her shoes to show that she can dance on her toes without slippers, while she is wearing a ballroom dress. Bare feet and a formal full, pink ruffled skirt and pink taffeta jacket make an incongruous combination. Sisters tap for the finale in loose, wide-sleeved lace blouses and green velvet shorts, a type of costume that looks its best in simpler fabrics.

Mlle. Troya works in Harry Holbrook's doughboy act as a Fransh madcap. That calls for a tight black velvet bodice with not much of a pink be-ribboned skirt and a decorative but distinctly not utilitarian apron. She has lots of shiny black hair, which she arranges in two circles over her ears as she flits about the stage making the soldier boys so veree glad.

Jefferson's Comedy Tastes

Roughing up a woman partner is the secret of Jefferson comedy success. Nixon and Sans understand it somewhat, but Art Henry and Company have mastered it thoroughly.

The girl in the latter act might be a stooge for all the knockabout she stands. And she looks quite nice, too, in pink satin cut with a gracefully flowing skirt. Only the rhinestone beading of the bodice and the too dainty necklace she wears defeat complete chic.

The girl of Nixon and Sans has a likeable personality, a friendly smile, and a leaning toward a good costume. White taffeta, Spanish style, with the ruffles of the skirt faced in red and red flowers scattered over it. Since she is comedienne, she does her hair with an exaggerated spit curl, quite right; great big earrings instead of the tiny one she wears would be more in the mood of her characterization.

Fowler and Tamara dance in their detached manner, Tamara wan and fragilely graceful. Two of her dance dresses are undistinguished, beaded basques with full ruffled skirts, shaded from light to dark, so when she appears in a truly knockout costume, it's all the better by contrast. Cerise satin molded to her figure, the skirt wrapped closely and lined with gold satin where it flies away to permit movement. Gold balls and bangles hung from the bodice like a bolero, and cuffs of the same stuff. A shiny black Spanish hat accents her shiny black hair. Tilted jauntily on the top of her head, or held outstretched as if it were a flower, the hat gets a lot of attention. Fowler and Tamara are a class act; even the Jefferson got that, so the audience behaved itself. A Rumba done by a thin, tiny, dark-haired miss whose small form contained a lot of wriggles also was liked.

Tips For the Young Things

The young things are in luck. Just as the season was settling itself in a groove Gertrude Lawrence comes back with a whole new bunch of tricks, easy to do and guaranteed successful with a little study. New York debs whose personalities were wearing a little thin are hicing themselves to "Private Lives" and walking out reborn. Miss Lawrence is at the Times Square Theatre, giving lessons in appeal for that vast group of girls who work up their individuality with mannerisms copped from the current "sophisticated" darling of the stage. Miss Lawrence can always be counted on to come through with some good pointers.

Take cigarette smoking. Since all the youngsters smoke now, there is nothing outstanding about that any more. But Miss Lawrence shows them a way to work a cigarette that gives a glamour to what's become a routine process. Don't be afraid of it. Put the cigarette in the side of your mouth, not in the middle. Talk while it's in your mouth, droopy-like. Practice so the smoke doesn't get in your eye. Thrust out your lower lip to grip the cigarette firmly, then exhale with one vigorous breath while the cigarette's still in place. Subjugate the cigarette, make it serve your gestures, not motivate them.

The Feline Technique

Young ladies who are still wrinkling their noses with fiendish archness in Miss Lawrence's 1930 manner are going to relax immediately. Miss Lawrence isn't doing that any more. Winter, 1931, Miss Lawrence is feline. She snuggles up warming in a comfortable position then, the instant she's all set, she springs like a panther, paces up and down a bit, and repeats the process. Sofas in the best sitting rooms in town are going to be filled with outstretched maidens, languorous and intense; one will never be sure when seemingly so quiet the occupants are plotting to leap forth and slink somewhere else.

Whatever self-consciousness has accomplished the wearing of pajamas in the home will straightway vanish, now that Miss Lawrence approves them. Molyneux dresses her in simple elegance. Prints must be untrimmed to be chic. Tailored robes in exotic materials to make feminine their severity. To show how much you know about clothes pin a bunch of white gardenias to the center of the neckline of your white satin dress, because if you didn't know quite so much, they'd be colored flowers instead. If you're going to carry a bright handkerchief to accent your button earrings, never, no matter what happens, let go of it. A touch of gray, say, in shoes, for collar and gloves is right with red print suits. The hat should be red, like the suit.

These lessons Miss Lawrence tosses out to her audience with sprightly generosity. The class puts them away in its little heads as homework, not missing a single devastating pout. There aren't many such good teachers around this season.

Six Femme Rivals

Six women strive to be the one you'll remember in "Anatol," six variations of Woman. All start with the same advantages; each gets one complete scene, each is costumed by Jo Mielzenir, each fits perfectly into her setting, for Mr. Mielziner designed the backgrounds, too. Finish finds Miriam Hopkins and Elena Miranova tied for first place, Anne Forrest second, Patricia Collinge third, Dennie Moore fourth, Ruthelma Stevens last.

Miriam Hopkins is hoyden in white taffeta and lace, and a little white ermine cape for her entrance. All white is devastating on the stage; blond hair makes it even better; against the faded reds, gold and crystals of the set it startles the audience by its sheer loveliness. Miss Miranova is Continental charm in her ruby red suit trimmed with gray astrakhan and a lighter red blouse. Astrakhan Russian turban adds to her worldliness. Tangerine silk and blue ribbons, a little sapphire blue velvet jacket and a blue plumed hat to right by Miss Forrest. Patricia Collinge is awarded a blue long coat over a black velvet skirt. Lace at her throat, a tiny black muff, and a proper little pancake of a hat indicate that Miss Collinge plays a lady. She has to combat falling snow all throughout her scene. It's so much fun watching the quiet snow come eddying down that the actors suffer a lack of attention to their performance.

Dennie Moore is a maid of the wine gardens, as she does her stint in blue striped cotton wound about with pleated ruffles. Miss Stevens is supposed to be tempestuously feminine. The charm of old-fashioned undergarments falls to her lot. Pink flowered stays with a band of black lace across the top over a changeable taffeta petticoat and white lingerie. A minimum of exposure balances a maximum of allure.

All these fine ladies in their fine clothes lay siege to Joseph Schildkraut's heart. Mr. Schildkraut has a very good time fancying himself so romantic. He struts and preens. The ladies play their parts grimly determined to overshadow him.

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VARIETY BILLS

(Continued from page 56)

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Vanity Fair
Walker Sis
Lorraine Haig
Sunny Ray
Jerry Mosley & Gussie Ray
Jewel Howard
Clyde Snyder
Phil Levant Orch

Uncommon Chatter

(Continued from page 67)

find it difficult to project a spoken tone to the rear wall. Of all the comedians appearing Saturday night Pat Rooney was the only one who could be heard the moment he stepped a few feet away from the stage mikes—proving that a good trouper knows every angle of his trade.

Miss Nelson's gown is shell pink satin and tulle, crisp and fresh-looking. Color contrast in turquoise slippers and hip-bow increases its style. Two women appearing with Solly Ward are well attired for comedy parts, but their dialog is lost in the State's wide open spaces. By the time Marion Bent appears to take a bow in a black and white ensemble, the audience is prepared to love her just for being the wife and mother of her two likable Rooney's.

Real Thing in Spanish

Primo Carnera, at the 58th Street this week, is the biggest thing since Ben-Hur. Italy's gift to pugilism is not a personality, he's a super spectacle, dwarfing everything in sight. In spite of enormous size, Carnera's only clumsiness is in speech, indistinct but just a bit self-satisfied to be ingratiating.

The presence on the bill of Ada Brown swells poundage and helps a lot to make everybody happy. Good humor is written all over Miss Brown's round face and hers is one of those natural, true voices that instinctively handles misplaced rhythms. Her plantation costume of yellow and blue satin trimmed with large black dots is swell dressing fo. a Red Hot Mammy.

Gracie Allen's new frock is as dainty as her comedy. A long, full flowered organdy over a knee-length silk foundation, blue ribbons confining puffed sleeves and maidenly waist line and letting a low back with three tiny bows, is sweet with just a promise of being a little naughty. Miss Allen has gone as far as she can in vaudeville. It's about time for a production to give her a chance at better things.

The costumes of the Gomez Trio couldn't have come out of any American workshop which would have theatricalized Spanish flavor and ruined unpretentious charm. Miss Gomez wears a dull blue silk skirt, flowered with a tiny pattern, billowing over layers of lace petticoats. A brick-red embroidered shawl, white blouse and white felt slippers laced with black complete a costume that absolutely ignores vaudeville's idea of what a Spanish costume should be.

The Gaudsmiths' black poodles haven't much style but they're darlings.

Silent in Utah

(Continued from page 1)

mony, Laverkin and Kanarrahville, all in Utah. Flanagan brings them silent pictures on the back of his Ford and charges 25 cents or its equivalent in trade to see the films.

If paid off in butter and eggs, cabbages, spinach or crabapples, the Reverend takes the farm produce to the next stand and converts it into cash.

Using Virgin, Utah, as his headquarters, the Bishop gets the broken down prints (silent) from Salt Lake City, and uses the back of his flivver as the rest for the portable projector which is generated by the motor. He backs the fliv into some schoolhouse or Mormon meeting place. Some weeks is good for a gross as high as $20, not counting the vegetables.

The Bishop's sideline as an exhib is a business proposition and personal. He plays to handfuls of people, as these settlements do not hold over 150 population each, chiefly squatters.

The vegetable pay-off was the result of a scarcity of cash, as the natives exist on a trade basis for clothes and food.

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